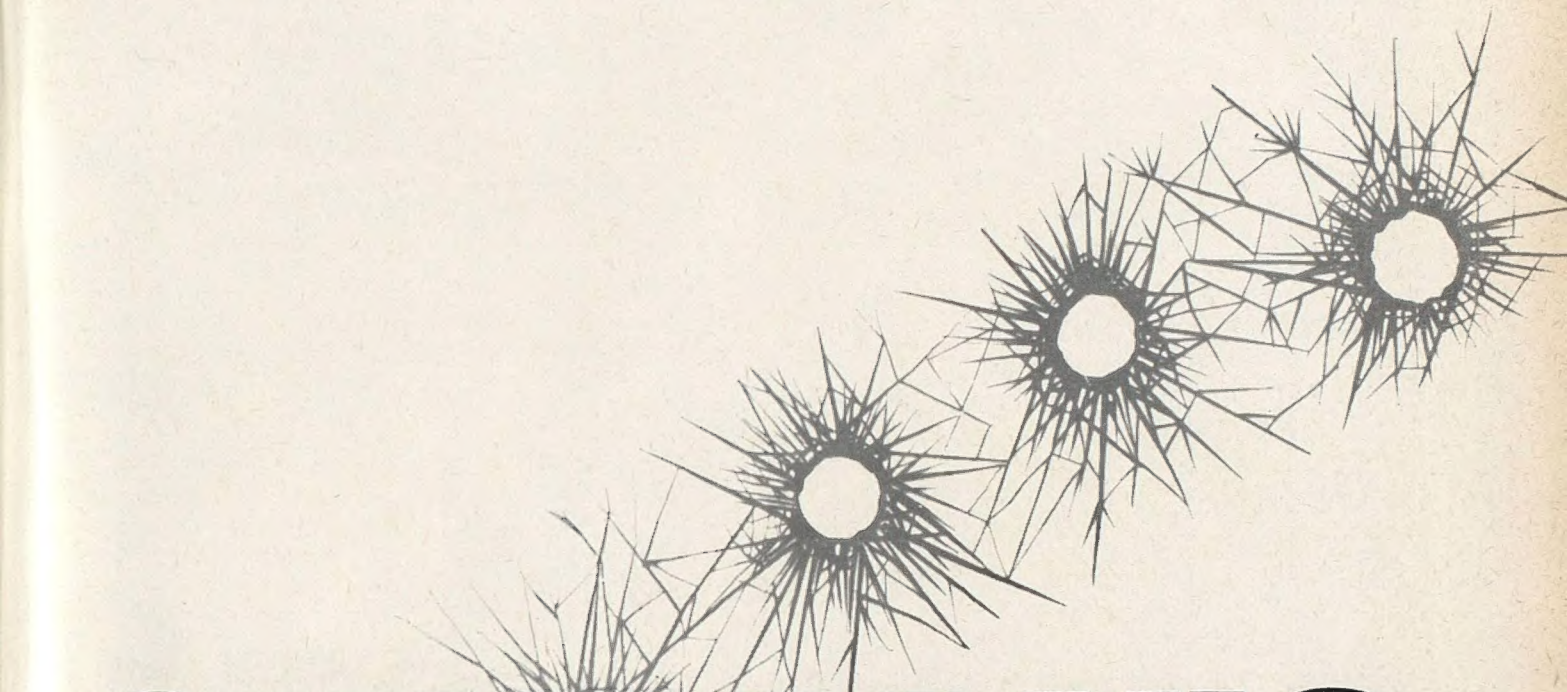
10 SEPTEMBER 1966 **2s 6d**

london life



GUNMAN'S LONDON

Gaze into the strange pale hues of J & B and repeat slowly:

Pure *malt* whiskies are colourless.
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It is only pale. Very pale.
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LONDON LIFE

Editor Ian Howard. **Pictures Executive** Jeremy Banks. **Art Editor** Tony Page. **Production Editor** Patrick Brangwyn

INCORPORATING THE TATLER

The crime-spattered fag-end of this year's summer reminds us that London is not all gaiety and gloss. This week *London Life* takes a close look at Gunman's London in a realistic way, and comments on the fact that guns are now almost commonplace. *London Life* also introduces some of the major events of the week in depth, notably the Kirov Ballet at Covent Garden, explaining why they are worth shouting about, and the centenary of the London Fire Brigade, which will be commemorated in what promises to be the most spectacular river pageant since Handel wrote his *Water Music.*

Is the swinging pendulum of swinging London starting to swing the other way, we wonder. There are straws in the wind. One such is a revue called *Op It* (a neat pun) which opens at the Little Theatre Club on Monday. Six young people (all professionals) have decided that really the whole thing is too much: "Are hairdressers and photographers really as creative as artists and sculptors," they wonder.

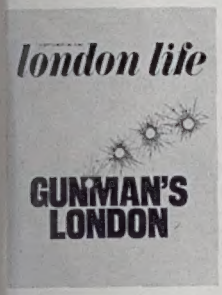
At the Wells

The Sadler's Wells Opera season opens on Wednesday. It's going to be an enterprising season, and starts with a new, and by all accounts glitteringly designed, production of Tchaikovsky's opera *The Queen of Spades,* a rich and compelling drama. Also on Wednesday, a G B Shaw double bill at the Mermaid Theatre. On Saturday the Kirov Ballet at Covent Garden bring their celebrated performance of *The Sleeping Beauty* into the repertory, and on Tuesday their remounted version of Prokofiev's classic *Cinderella.* The National Youth Theatre at the Royal Court gives *Little Malcolm,* thought by many commentators to be one of the best plays of the past decade.

Proms' last lap

At the Royal Albert Hall, the Henry Wood promenade concerts move into their final fortnight. Highlights this week include Delius's *Mass of Life* (Thursday), *The Planets* by Holst (Tuesday) and Colin Davis conducting the New Philharmonia Orchestra & Chorus, with nine soloists, in *The Fall of Troy,* the first part of Berlioz's epic opera.

WHAT'S IN LONDON LIFE



Three shot policemen are buried. They died protecting us all from the menace of what is fast becoming Gunman's London. Full pictorial coverage and the disturbing story *—Page 5*

Xenia Ter-Stepanova is one of the stars of the great Kirov Ballet from Leningrad, which is impressing audiences at Covent Garden. How good is the company that bred Nureyev? *Page 18*

Brave Sheila Scott whose round-the-world solo flight captured the imagination of Britain, gives the news of her plans for yet another and even more incredible flying feat. *See page 16*

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Make sure of your London Life every week-see page 54

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Man, it's worth it

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INSIDE LONDON LIFE

Gourmet Robert Carrier, who spends his time advising on dishes will start selling them soon: he plans to open his own restaurant. Naturally named Carrier's, the restuarant will serve many of the specialities he has written about in his two mammoth cookery books. "It will be like a house with too many guests," says Mr Carrier, 41, an American who came to England to see the Coronation — and stayed. His one gimmick at the restuarant—opening in Camden Passage, Islington, on 5 October—will be antiques. He collects them.

Just down the road from the Bank of England is a pub called the Dandy Roll. A dandy roll is a device for making watermarks in banknotes.

French composer - conductor Maurice Jarre, who has just completed recording at Shepperton for the movie *Is Paris Burning?* says he has three lucky charms – Peter O'Toole, Tom Courtenay and Omar Sharif. M Jarre won an Oscar for his music in *Lawrence Of Arabia* (starring O'Toole), and another for his score for *Dr Zhivago* (Courtenay and Sharif). In October, he begins composing for *Night Of The Generals*, starring all three. An inevitable Oscar?

In London to arrange for the spring publication by the Oxford University Press of her fourth book, *A Sapphire for September,* is Hesba Fay Brinsmead, Australian children's novelist. Her books, which she calls "transition novels for the about 14-year-olds," are

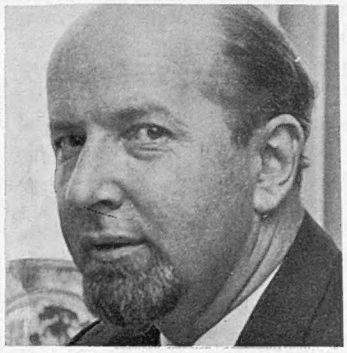
based mainly on observations of her two sons. The first, *Pastures of the Blue Crane,* was about racial problems in Australia, the other two, *Season of the Briar* and *Beat of the City*, about learning to make decisions, and borderline delinquency.

Peter Maxwell, comedian-pianist, has paid £20,000 for the keep of the old Wycombe Abbey, Bucks. The 38-year-old entertainer, described as a "youthful Hutch", leaves for a three-month African tour. When he returns, the builders should have transformed his nine-bedroomed castle-like home into something habitable. Maxwell works best abroad. "Theatres in this country just don't like one-man shows," he says.

The attractive mini-skirted waitresses at Mayfair's newest restaurant, Nero The Mad Ox, in Maddox Street, have been busy turning down proposals of marriage. "It's the Americans," says co-director (and former cosmetics millionaire) Mr Sam Gee. "The sight of these young girls goes to their heads – they want to marry them." The restaurant cost £25,000 to build and the menu is original and inexpensive. Customers' favourite seats, says Mr Gee, are near the stairs. "They get a better view of the legs from there." His other partners are property developer Mr Douglas Villiers, and businessman Mr Henry Lancelot Keefe.

Sean Kenny, stage architect, is said to be tired of the theatre. The embryo musical *Quasi Modo* is expected to be his last stage commission. **Franta Belski's** bust of Admiral of the Fleet Lord Cunningham will be unveiled in Trafalgar Square next month. **Walt Disney** is launching his own record company in London to manufacture and sell children's records over here. **Andrew Watkinson,** a 12-year-old pupil from **Yehudi Menuhin's** music school, plays his violin solo at the Festival Hall next season. **Mr Edward Short,** Postmaster-General, has received a gift – a new stamp from Denmark. **Johnny Mathis** is singing to the troops in Germany before rushing back to perform at the Prince of Wales Theatre. **Claudia Cardinale** joins three of the world's most beautiful women, **Gina Lollobrigida, Monica Vitti,** and **Raquel Welch** in the Columbia extravaganza *The Queens*. **Tommy Smith,** the American jockey who won the Grand National on Jay Trump, returns to Britain this month to ride at Newbury.

Robin Sanderson has established a firm of fine art counsellors, the first of its kind in Britain. The firm is a kind of advisory service, "to assist clients, over the years,



to build up important collections of works of art," he says. They also aim to help professional people such as accountants and solicitors to advise their clients on how to invest in paintings and other works of art. Sanderson was formerly a stockbroker for 20 years, so he is familiar with the problems of private investment. He has a large private collection of works of art, many of which furnish his offices in St James's Street, SW1.

British author Howard Clewes has written the screenplay of Universal's film *William The Conqueror* – one of the highest budgeted films ever attempted by the company. The multi-million-dollar project will be filmed in Europe in 1967 and deals with the Norman Conquest in 1066. It is the film-making debut of Peter Hall, managing director of the Royal Shakespeare Theatre.

If anyone has any spare hedgehogs, London University's Holloway College needs them urgently – dead or alive. Good dead specimens of Erinaceus europaeus *(hedgehog to us) are wanted by the College's zoology department for research into ageing; alive, they are required for breeding.*

The medieval enamelled gold swan jewel, found at Dunstable last year, has been snapped up by the British Museum – thanks to contributions by the National Art-Collections Fund, the Pilgrim Trust and the Worshipful Company of Goldsmiths. The jewel is shaped in the form of a swan and is modelled in gold, with white enamel feathers. It was probably worn as a brooch in the 15th century. The boffins still haven't worked out, though, who dropped it at Dunstable.

For those interested in music from behind the Iron Curtain, the Czech Brno Philharmonic Orchestra will give the first concert of its forthcoming British tour – in the borough of Camden. The concert, which will include pieces of Czech music, will take place at the Odeon Theatre, Swiss Cottage. Formed 10 years ago, the Brno Orchestra, under its conductor Jiri Waldhans, has already toured Germany, Italy, Austria, Switzerland, Poland and Rumania. Works by Dvorak, Smetana and Janacek will be played.

Evelyne Dorat has sung her way back to Britain – she opens at the Playboy Club this week. Appropriately her latest pet is a

basset hound called Admiral, normally used for chasing rabbits and hares. "I hope he won't chase all the bunnies out of the Playboy Club," says Evelyne.

Who was responsible for the first electric train on Southend Pier? And the first electric lighting in Britain's Royal Palaces? Answer: Colonel R E B Crompton, who died in 1940 aged 96. Now the historic Crompton Collection of electrical equipment has been given to the Science Museum in South Kensington.

Sadler's Wells has decided to postpone its new production of *The Magic Flute*, originally projected for the 1966-67 season. Reason: they felt the Mozart opera will have been seen by enough of the public by the end of this year. Replacing it is Verdi's *Ernani*, which has been brought forward.

Sydney, the only male in London Zoo's chimpanzee breeding colony, may yet win the Father of the Year. title. Sydney has five wives, Susu, Cleo, Brenda, Fifi and Jenny. Fifi has just produced a baby, as yet unnamed and unsexed, but Zoo-goers can catch a glimpse of the little chap clinging to its mother. The Zoo now report that another of Sydney's wives, Jenny, expects a happy event any day now.

GUNMAN'S LONDON – THE MISERY AND THE MENACE

On the following pages are pictures of the final tributes to three policemen who were shot a month ago – three brave men who died doing their duty to protect us all. The menace of Gunman's London is still around us.

JOHN McLEOD's report begins overleaf.

CHRISTOPHER HEAD, Geoffrey Fox and David Wombwell died because they were protecting you in Gunman's London. Their killing as they did duty patrol in a police Q-car, climaxed two years of Gun Law and violent death and highlighted the fact that the long-acknowledged, unwritten code of non-violence towards policemen no longer holds good. The Shepherd's Bush shootings are now *sub judice* and cannot be discussed. But quite separate and apart from these, a general trend in the country towards violence can be detected.

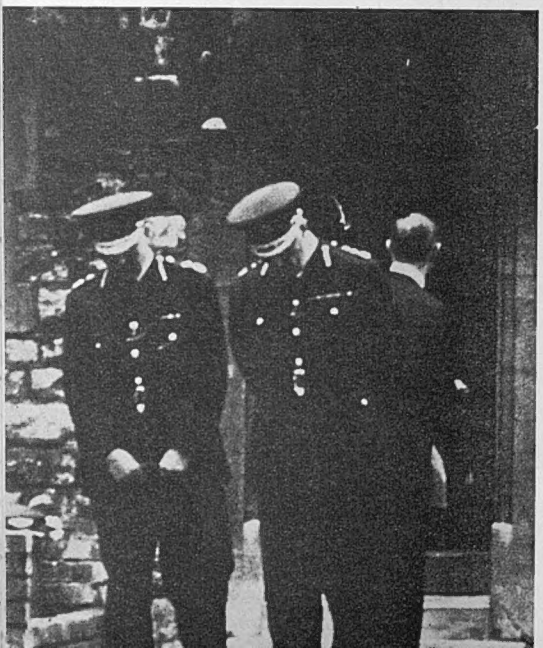
Indeed some gangsters are becoming callously ready to shoot down the public. In the Metropolitan Police area last year, there were 344 indictable offences involving guns – almost one for every day of the year, and exactly double the figure for 1964. This year's figures could be very much higher.

Violence, so long conducted by criminals against each other, is now being directed against the police in broad daylight. Not on the dark corners of the capital's underworld, but in residential districts where children play.

Extravaganza

Brutality is rife. Extortion flourishes. Intimidation is commonplace. The rackets have never been more lucrative. There is lush return for unlawful expertise which, in recent years, has developed into an extravaganza of crime unparalleled in Britain.

Many people involved are known to the police. But the law of the gun enforces internal gang discipline, and terror can be practised on people who could give evidence against them. Behind many of the armed hoodlums are intelligent men, whose criminal enterprises bring them a return of hundreds of millions of pounds a year.



To ensure the maintenance of this tax-free bonanza, the gangs armed themselves. They bought or stole a vast assortment of weapons, ranging from Army surplus, wartime souvenirs, to the stockpiles built up in London by Greek and Turkish Cypriots during the Cyprus emergency.

Gun-running has also contributed to the arsenal available to the London gangs. With the increase in use of firearms, came an upsurge of violence, as the gangs – emboldened by police inability to match force with force – flagrantly

terrorised in their pursuit of money and power.

Scotland Yard became increasingly worried about the way in which the gangs were developing more and more the pattern of rule and violence exercised by the Mafia, the secret society with its origins in Sicily, which rules inflexibly over the American underworld.

Close note was made of arrivals in London of known and suspected Mafia operators. Close liaison was kept between the Yard, the Italian and the American police.

Chicago

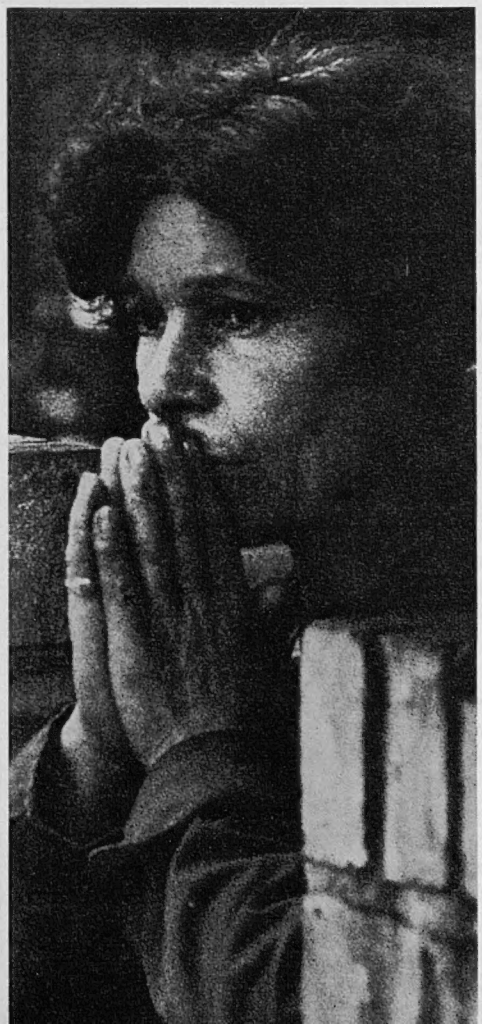
In most respects, with the exception of political and police corruption, crime in London soon began running along lines parallel to the lawlessness of Chicago in the '20s and '30s. The police realised they would have to introduce new, modern thinking into the fight against the gang leaders.

They were known to the Yard as young, intelligent men, who had learned from the mistakes – and successes – of the old-time gangsters of London in the late '40s and '50s. Out went the razor and the knife. In came the shotgun, the revolver, the modern cars, the well-dressed, well-spoken hoodlums. The race-course gangs were superseded by men looking for bigger return than could be derived from horse-doping and terrorising bookmakers.

They exercised vicious power within the underworld. Small-time, independent criminals were drawn into the net thrown by the principal gangs. Lorry thieves were forced to hand over the bulk of the proceeds from hijack operations.

Thugs operating minor protection rackets against small clubs and dance-halls were crowded out, or forced to work under the new gang bosses. The rule of the gun was prevalent. If anyone refused to co-operate, he was threatened, or shot at, to ensure his allegiance. Weapons were introduced on the smallest raids.

Senior police officers also believe abolition of hanging contributed to this. They instance many cases of crooks being caught after offences, and blandly saying: "You can't do anything serious to me. I can only go to jail. You can't hang me now." Last year saw a spate of cases involving shooting at the police. Youths with shotguns and revolvers – even starting pistols – were blatantly ready to shoot at carloads of policemen chasing them after raids on banks, post offices and



warehouses. Banking chiefs and unions called for more protection for employees.

Scotland Yard's hierarchy held long, top-level conferences to plan new ways of combating the gangs, arresting the flood of violence, and cleaning up London. MPs and a wide cross-section of the public demanded harsher sentences for gunmen. A call went out to bring back the rope for killers of policemen and prison officers. Police chiefs throughout England and Wales began considering plans to arm every police patrol car.

At the weekend, Mr John Hunt, Conservative MP for Bromley, Kent, announced he was to undertake a campaign to make it harder to buy dangerous weapons. He is to ask the Home Secretary to make it illegal to buy or sell any starting pistol that can be converted into a lethal weapon, unless the buyer has a firearms certificate.

Pistols

He will also press for a ban on mail-order firms from advertising and selling starting pistols. These moves followed revelations that at least 2,500 people now own convertible starter pistols.

The Yard is now geared to a prolonged, beat-the-gangs fight. Senior officers say: "The gangs and the police are now flat out against each other. It is a case of the underground as a whole in flagrant opposition to us. This has got to be a fight to the finish."

But despite increasing success, they expect the campaign against the crime syndicates to take another two years.

In this bid to clean up the capital, and the gangs' "subsidiaries" in major provincial centres, the Yard are using every scientific development introduced to crime-fighting in recent years.

American police technique has also been studied, and implementation of new equipment considered.

Backing this is the greatest-ever concentration of police brains and manpower. Instantly available for the gang-busters are the Flying Squad, Police Commandos, Regional Crime Squads, and the London and Provincial Crime Branch.

The Yard's new Criminal Intelligence Branch is also active. This is a "clearing-house" for information picked up by undercover men and informants mingling with the gangs.

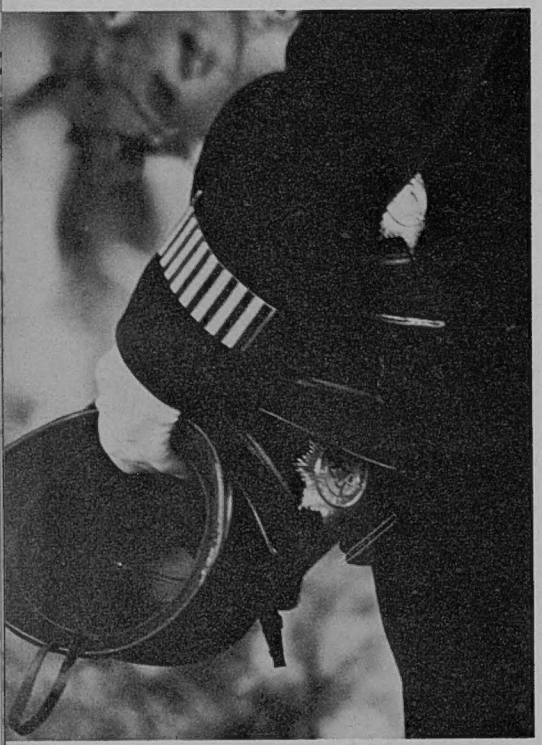
The outlook of the American gangs of the late '30s has been adopted in the

Continued overleaf

Continued from Page 7

big British cities of the '60s: "Play it legal if you can. And if you can't, make sure there is no one to give evidence against you." This way many Gang leaders have their own businesses, accountants, lawyers, surveyors . . . as well as gunmen to protect their interests.

The days of petty feuding over territorial encroachment have gone. At this moment, four leading London gangs have pledged an uneasy, loose-knit alliance to allow them to form an underworld opposition front against the police.



In an ultimate bid to smash the gangs and the rackets, Scotland Yard has formed its best senior officers into a specialist team. They have already made progress, though some gangs have been intimidating potential witnesses. Gunmen are easily equipped. It costs only £7 10s to buy a gun through the vast underworld black market. And there are hundreds of weapons available.

They are used without compunction. For this is disciplinary vengeance, rigid and ruthless, ordered by the men running these criminal empires. This calculated savagery has been introduced because of the international scope of the gangs. There is occasional liaison between the London crime organisations and the American underworld. And there is a close alliance between London gangs and those in France, Italy, Belgium and Germany.

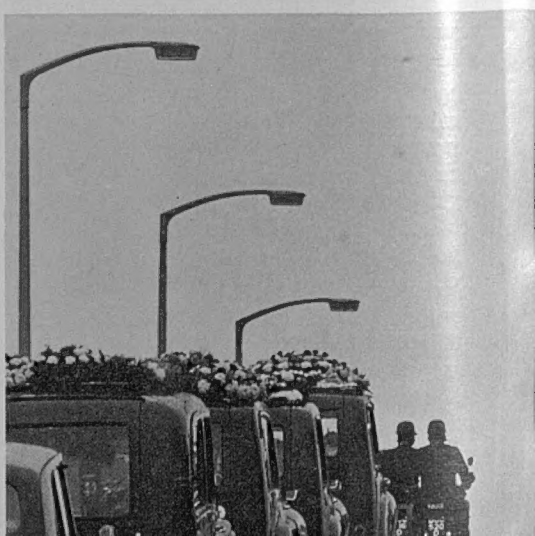
A British crooks' "Common Market" has preceded the political one.

Thugs

Some crooks have even formed a common defence pool of thugs for threatening witnesses, destroying evidence, and trying to rig juries.

The gang leaders have moved into legitimate business operations, and the vast financial return from crime has been channelled abroad, through private banks set up in London by the gangs, or distributed to accounts in Europe through criminals there. To protect this intricate complex of crime, murder has been blatant. In London, over the last two years, there have been 13 unsolved killings or complete disappearences of men who have crossed the gangs.

With the widening of their scope, increasing sophistication of their operations, and staggering rise in profits the



hopathic in outlook and are in essence ravelling executioners who, before the angs' truce, invaded rival territories to xterminate opposition. At one time, heir activities were particularly pre-alent in the protection rackets involv-ng drinking and gambling clubs, and he fruit machine "concessions."

The law of silence is invoked through-ut the underworld. People who have een threatened, beaten or shot don't peak when seen by the police. Their ode is: "You say nothing, no matter vhat happens."

This attitude is engendered through hreats of further attacks, or reprisals gainst wives and families.

Some of the gangs were remodelled on Iafia lines after the cash potential from egalised gambling was realised. The Betting, Gaming and Lotteries Act of 960 opened up new fields of operation or the protection racketeers. There were ush pickings available, and the clubs ecame a battleground.

Still, Britain – and London in particu-ar – was seen as a virgin Eldorado by he gangs. The gunmen moved in, and he club-owners paid.

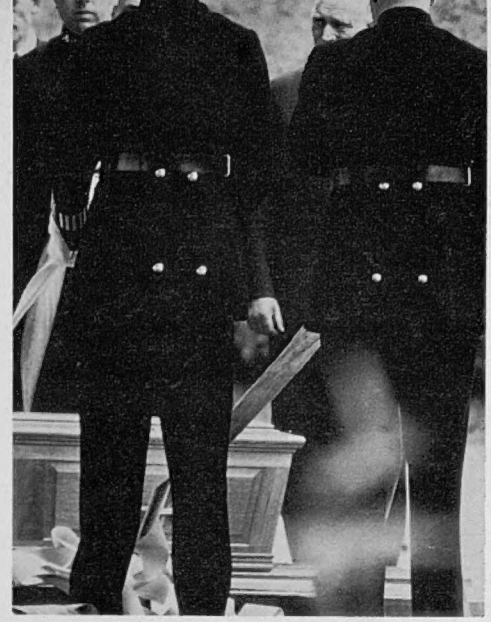
Much of London's big-time gambling as been legitimately controlled by European "interests" – French, Corsican nd Swiss professionals. They have been ble to stave off attempts to encroach by as Vegas "interests," which are pre-ominantly Sicilian and Italian. But the mericans are beginning to infiltrate, nd West End gambling circles are cur-ently expecting moves to London by perators from Beirut.

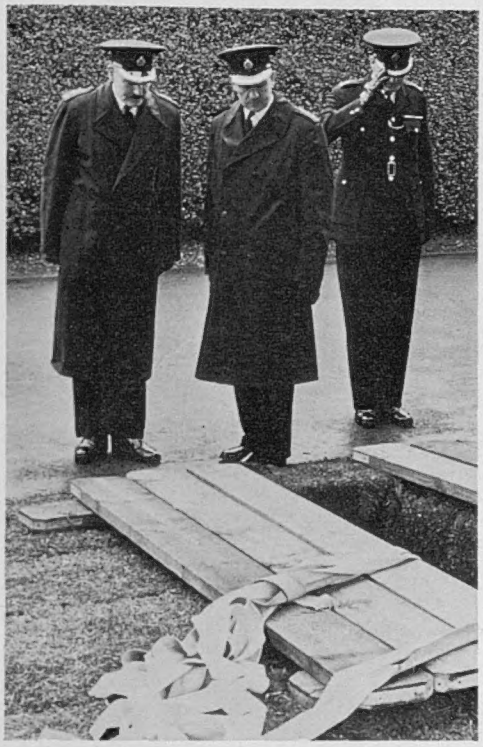
Dossiers

Early this year the police launched a rolonged drive against the gangs, and rganised crime. The campaign followed year of painstaking work developing eports from police abroad about an nternational crime syndicate based in ondon.

The Yard followed through with its nvestigations, and began compiling ossiers, linking previously isolated riminal operations. Deputy Commis-ioner Sir Ranulph Bacon, and Assistant Commissioner Peter Brodie, took charge f the campaign against the gangs.

He began a detailed study of compan-es established by men with criminal ecords. Throughout this beat-the-gangs ight, hundreds of people have been inter-iewed and statements have been added o the vast file.





Several people involved were considered so potentially valuable as witnesses, that they were interviewed at secret addresses in Southern England.

Notorious

Over a period of months, the Yard's experts painstakingly built up a picture of how notorious London gangsters had teamed up to form a criminal empire.

Protection was another flourishing enterprise undertaken by the syndicate. Gambling and drinking clubs were hit. The moves to extort money from these clubs were generally simple and straightforward in the beginning. Owners or managers would be approached, and offered the assistance of men to protect the premises from damage, in return for regular cash payments. Un-co-operative clubmen found a group of thugs smashing their premises within a fortnight . . . then they paid.

When necessary, guns were used to intimidate the unwilling. As the gangs adopted guns, so did minor criminals for petty raids on banks and post offices. London began almost to accept the upsurge of shootings. Until a month ago, when the killing of the three policemen brought home what such an attitude could lead to.

The pictures on these pages were taken by JOHN KELLY, JEREMY BANKS, STEPHEN GOLDBLATT, JOHN SEYMOUR, PETER AKEHURST

Another picture overleaf

As you read this, 16,744 uniformed policemen and women, an

005 detectives are protecting you today in Gunman's London

JAM TOMORROW

London Life's weekly traffic service

The cable laying which has been causing traffic delays in **Park Road**, NW8, between **Prince Albert Road** and **Rossmore Road**, has now been completed. East and westbound traffic is no longer diverted along **Hampstead Road** and **Gower Street** at the junction of **Euston Road**. The construction of the underpass there is now finished.

Bridge works in the **Kentish Town Road** by **Leighton Road** are slowing the traffic flow. At the junction of **Vauxhall Cross** and **Kennington Lane**, there are traffic delays because the construction of a footbridge has started.

The one-way system at **Oxford Circus**, due to the reconstruction of the Underground station, continues. **Marylebone Road** is not yet back to normal. Westbound traffic is diverted near **Cosway Street** and there are traffic delays between **Baker Street** and **Enford Street** because of road widening.

The experimental one-way traffic scheme centred on the Nags Head, **Holloway Road**, has worked so well it has been decided to continue it indefinitely. This is basically a clockwise one-way system running across **Holloway Road** with no right turns from **Holloway Road** into **Seven Sisters Road**, which is one-way west to east, or **Tollington Road**, which is one-way east to west.

The GLC have plans for a temporary traffic improvement at **Neasden Circus**. Brent Borough Council is being consulted. At present 6,000 vehicles an hour have to cross each other's path at the junction of the **North Circular Road** with **Neasden Lane**. The Ministry of Transport propose to construct an underpass, which will provide a permanent solution to the problem. As a temporary alleviation, the GLC suggest that traffic from north to west should be routed via **Dog Lane** and **Neasden Lane** and not allowed to use **Ballogie Avenue** as a short cut.

Angela Ince

"Falling in hate again . . . This can't be hate because I feel so well. . . . Let's do it, let's fall in hate. . . ."

IT is a good deal easier to fall in hate than to fall in love, as the Peking Red Guards are busily proving at this moment. Falling in hate is often quicker, more fascinating and longer-lasting than falling in love. What is more, while by the sheer definition of the thing you can only be in love with one person at a time, you can be satisfyingly in hate with many people and objects at once.

Your really good hater can take a dislike to 10 things before breakfast without trying; the Red Guards are no infants at the game, as can be seen by a quick glance at their current list of hates, which includes what they describe as "spying nuns," Russia, shops that sell tobacco, cigarettes and wines, and women "caught wearing red panties." Presumably a Russian woman in red panties who keeps a wine and tobacco shop would send them gibbering to the paddy fields.

The haters

A few weeks ago *London Life* asked 10 people what they hated, and their list made even the Red Guards' collection seem pedestrian. It ranged from "People who don't love themselves" through "Blankets of uncritical enthusiasm" to "Baked custard, monkey puzzles, waste, indifference and hydrangeas." The last lot belongs to Susannah York, and while I can't go along with Miss York on baked custard (delicious), I'm right with her when we get down to hydrangeas, whose flower-like little faces make me want to stamp on them.

Hatred is not necessarily a negative thing; there have been great haters in history, more positive people than great lovers, who are mainly content to write sad poems about seagulls and gaze moonily at the night sky. They have hated disease, ignorance, injustice and indifference, and they went out and did something about them.

If it weren't for the great haters in our past, we would probably still have five-year-old children working down the mines, operations without anaesthetics, slave-boats docking at Tilbury alternate Fridays, and typhoid once every three years.

Most of us, though, are content to hate in a small, restrained way; just as we can fall in love with a man across a crowded room because of the way his eyebrows go up at the ends, so we fall in hate with that fool three cars away, because of the silly way he's smoking his pipe, because his steering wheel is covered in tigerskin, because his wife's wearing a petalled hat, and because they've got her mother in the back and *she's* wearing a hair net.

Recently I have fallen, and pretty passionately, too, in hate with, and not necessarily in this order: 1, Ken Dodd singing *More Than Love*; 2, TV personalities who tell me to drive carefully over the weekend folks (I don't believe they give a hoot how I drive over the weekend, so long as I steer clear of them); 3, English people who go to bullfights; 4, pretty young actresses who lecture international experts on discussion programmes about Vietnam; 5, every single knitting pattern that has ever been concocted, but particularly the ones that start out as "elegant lacy dinner-dress" and end up as elegant lacy dog-towel; 6, recipes which say simmer until tender without telling me whether it will be a matter of 35 minutes or three hours; 7, boring old Batman, pow, bang; 8, almost any poodle you care to name; 9, the right-hand halves of £100 Shell make-money notes; 10, BBC commentators on international swimming races ("What a fight the British girl's putting up . . . my goodness, what guts that girl's got . . . and she's just coming in, wait for it, *now*, a gallant fifth"); 11, men at parties who gaze fervently into my eyes and tell me about the International Monetary Fund; and 12, people who go sailing, swimming, mountaineering and potholing without sufficient experience/equipment/common sense, and expect other people to risk their lives saving them.

For hire

One week old today is a firm which calls itself Hire Anything, and means it. It is run by two men, Nicholas Worrall, who is also an announcer on Rediffusion, and Gerald Hall, and they work in a minute office in James Street off Oxford Street (WEL 61 6). Their work, they say, falls into three main spheres. First, there is routine hiring of flats, cars, or extra staff for a party. Second, they do a personal hiring service for tourists who want to hire a furnished luxury flat, say, for two months, with a car and a chauffeur.

Their third category, and easily their most testing, is hiring props for film work. They reckon, they say pretty confidently, that they could hire a battleship if pushed.

Sea-lions?

Could they, I asked, get me two sea-lions for Saturday afternoon? For what purpose, they asked crisply. Well, we were giving this children's party, and we thought sea-lions might be amusing.

Twenty minutes later they rang back. "We could get you two sea-lions, but it would be terribly expensive – we'd probably have to get them from Bristol. The only sea-lions in London are at the Zoo, and they don't hire. What we suggest is two little chimpanzees, complete with handler. They're used to children, have appeared on television, and enjoy parties. Much more fun, frankly.

There you are. For anyone who's giving a children's party on Saturday, thinks it wants brightening up, and has £60 to spend, chimpanzees are the answer.

TO MAKE VENICE SWING

Farenheit 451, the British entry in the Venice Film Festival, will be getting an extra boost when The Beat Girls reinforce the British contingent. They were being flown over by Universal Pictures this week to make sure that the parties and other social whirlings go with a swing. The Beat Girls are trained at The London Dance Centre, and provide resident dance teams for Dutch Television, *The Dickie Valentine Show*, and summer shows in Blackpool and Yarmouth. *Farenheit 451*, incidentally stars Julie Christie.

Picture by JOHN KELLY

MAKE A DATE

WEDNESDAY 14 SEPTEMBER

Opera: Season opens at Sadler's Wells with *The Queen of Spades* by Tchaikovsky (new production).

THURSDAY 15 SEPTEMBER

Films: *The Trap* (Leicester Square Theatre) with Rita Tushingham and Oliver Reed; and *Fantastic Voyage*, starring Stephen Boyd and Raquel Welch. Carlton Haymarket.

SATURDAY 17 SEPTEMBER

Concert: Last concert of '66 Proms.

SATURDAY 24 SEPTEMBER

Son et Lumière: Last night. Hampton Court Palace.

International Handicrafts and Do-It-Yourself Exhibition: Last day. Olympia.

London to Brighton running race.

THURSDAY 29 SEPTEMBER

Film première: *After the Fox*, with Peter Sellers, Britt Ekland, Victor Mature, Vittorio De Sica. Odeon, Leicester Square.

MONDAY 3 OCTOBER

Show: Horse of the Year Show, Wembley (to 8th).

THURSDAY 6 OCTOBER

Film: Gala première of *The Bible . . . in the Beginning*. Coliseum (Cinerama) cinema, St Martin's Lane.

SATURDAY 8 OCTOBER

Exhibition: Paintings, drawings and ceramics by Rouault. Tate Gallery (to 13 November).

SATURDAY 15 OCTOBER

Netball: Tournament at Empire Pool, Wembley.

SUNDAY 16 OCTOBER

Recital: Mendelssohn and Clementi, by Joan Passmore and Robert Bell, at the house where Clementi lived. Tickets available from Residents Recitals, 34 Millgate Place, W8.

THURSDAY 27 OCTOBER

Film première: *What did you do in the War, Daddy?* starring James Coburn. Leicester Square Theatre.

TUESDAY 15 NOVEMBER

Ball: Billy Smart's Circus Ball in aid of mentally handicapped children. Royal Albert Hall.

The day Michael Winner

That scene of orderly activity, the Stock Exchange, could hardly believe its collective eyes when a camera unit invaded its sanctity to shoot a scene from a new comedy. It stopped dead . . . then hubbub broke out and the air became thick with shouts and missiles. The scene, and the misunderstandings that caused it, is described by MICHAEL VESTEY.

SOBERLY, 2,000 stockbrokers went about their business on the trading floor at the Stock Exchange. It was a myriad of pin-stripes and sombre dress; shares were being bought and sold and the day was fairly quiet. Then through the door walked a film unit – some brightly dressed, long-haired and tieless. The stockbrokers shuddered and turned away. Meanwhile, director Michael Winner was busily erecting lights and cameras above the floor on the War Memorial Gallery; actor Michael Crawford – Byron of *Not So Much A Programme* – was quickly trying to remember his lines.

Jeers, shouts

Suddenly there was chaos. Downing share certificates, the stockbrokers jeered, roared and shouted. A cacophony of unbusinesslike sounds rose from the floor of the London Stock Exchange. Within seconds the air was thick with paper darts which rained down upon the film makers like archers' arrows. They were, says Michael Winner, "rather peeved" about the unit's presence.

Mr Winner is directing *The Jokers*, a black comedy dealing with the theft of the Crown Jewels from the Tower of London. It is being shot entirely on location in and around London. And Mr Winner wanted to use the Stock Exchange for one brief scene. He takes up the story:

"We wrote to the publicity director at the Stock Exchange to get permission to film. It was granted and I was delighted. We planned to shoot Michael Crawford making a telephone call about a bomb being planted there – it's all bound up in the story. Anyway, having got the unit inside the place – I brought only 10 people because I knew it would be cramped – we chose the War Memorial Gallery, because the lighting was better.

"You see, we didn't really look like stockbrokers. At the time my hair was quite long and to stockbrokers I suppose we were all pretty colourfully dressed, some of us tieless. Work seemed to stop and about 2,000 faces stared up at us – then unbelievable chaos broke out.

Right: Work stops, and all faces turn towards the film unit. Then came the paper darts, and even in the gallery **Above** it was safer to duck . . .

Mr Winner, who is making the film for Universal, went on: "They started by cheering – and ended up throwing these paper darts. I hope they weren't someone's share certificates, but they were very heavy. God help anyone hit by one, I thought – they would hurt.

"And all these twits were still shouting and screaming and waving their fists. You'd think they had nothing to do at all."

Mr Winner, who possesses a highly developed sense of humour, kept the powerful lights on and told his cameramen to keep rolling. But that was not all: trouble occurred when Mr Winner tried bringing in a small phone box for Michael Crawford to use.

"Between the stairs to the gallery we had to cross the floor by about 10 feet. As it was being carried, some stockbrokers began tugging at it and a scuffle ensued. They were shouting, 'You can't bring that in. Take it away – get out.' I thought, surely no one is going to risk a fight here, of all places. Finally we got the box – just a phone and a stand – upstairs out of their reach and continued shooting. We had to work with the gallery festooned in paper.

Michael Crawford was unnerved enough to tell Mr Winner: "I can't act, I can't act with all this going on." The director calmed him down amid screams of "Get your hair cut" and "Go away."

He added: "I didn't think 2,000 people could show such an interest in a telephone box – they all seemed fascinated by it. When I saw my men in a tug of war over it I said to myself, This is no good! An official told my men to take it out. I refused and ordered them to bring it in immediately. I think some of the older members of the Stock Exchange objected, the younger members thought it was a huge joke."

Angered

Later Lord Ritchie, deputy chairman of the Exchange, appeared on the scene. "He arrived angry," says Mr Winner, "and told us to go. We had permission in writing to film there. I told him the Exchange's word was their bond. They were breaking it by asking us to leave. Lord Ritchie told me that this was a highly respected edifice. I said it was highly disrespectful of his members to pelt it with paper darts. He couldn't throw us out because our permission was documented. There was nothing he could do."

I spoke to Mr Harold Wood, Press officer at the Stock Exchange, who told me: "We don't really want to talk about the incident, actually. It was just a bit of a stir that's all. Nobody got hurt, the filmmakers merely got the bird."

A laughing Mr Wood added: "It's just another episode in the life of the Stock Exchange. Business was fairly quiet and the stockbrokers were glad of a bit of light relief. Lord Ritchie did make an appearance but just to see what was

stopped the Stock Exchange

going on. We charge no fees to filming in the Exchange."

Finally the scene was filmed when the Stock Exchange closed at 3.30 pm.

Mr Winner told me: "You can imagine how I felt after all that. All we wanted to do was film a short scene quietly out of the way. We never dreamed it would cause so much fuss. The London Stock Exchange turned into a complete menagerie for an hour. Here, the leaders of commerce stopped to throw paper at a film unit—like a lot of overgrown schoolboys. You can see they're all geniuses.

"I have filmed in some of the toughest districts in Britain and got far more respect for property than I did at the Stock Exchange."

Crown Jewels

The Jokers is meant as a comedy, and the blurb tells us that the film deals with young people who cannot understand why society does not think them as clever as they consider themselves. Why aren't they rich and famous at 21? Besieged by advertising showing the dynamic young in action, their own lives suffer by comparison. Which somehow leads them to steal the Crown Jewels in an effort to pit themselves against society in an age when the criminal is the hero.

Mr Winner wrote the script with Dick Clement and Ian La Frenais from his own original idea. He prefers making films written specially for the screen – adaptation from books or plays he says, do not have the same immediacy, and cost more. He also believes in filming completely on location.

"Life takes place in streets, towns and not in studio mock-ups. On location, I – and, indeed, the cameras – can get an intuitive feel of a place. I often have people say to me: 'What happens if the sun doesn't shine?' I say, so what? If it doesn't shine it doesn't shine. We'll shoot in the rain."

He also thinks nothing is impossible. He explained: "I shot a scene on the top of the Old Bailey that everybody thought I could never do. We asked and got permission.

Costing £500,000 *The Jokers* is co-produced by Maurice Foster and Ben Arbeid. It will be released in the New Year – *without* those riotous parts of those Stock Exchange scenes. "I would love to include them in the film," says Mr Winner, "but it's funny enough as it is without those stockbrokers."

SHEILA SCOTT OF THE ANTARCTIC (and the Arctic)

SHEILA SCOTT is once again facing challenges that few women, or men for that matter, could hope to overcome. She is planning a feat that no pilot of a light aircraft has ever accomplished – to circle the earth passing over both poles.

Since she has returned from her record-breaking solo flight around the world, she has been fighting a stubborn rearguard action to sort out the financial obligations involved. Her dearest wish is to avoid selling her Piper Comanche 260B aircraft. "It would break my heart," she said. "We went through hell on earth together. It's the sheer character of the aeroplane. She's like a child of mine. There isn't another aeroplane like her."

A gamble

Sheila Scott carried the main financial burden of her round-the-world flight herself. "I took a gamble," she said. "I knew I might probably have to sell my aeroplane when I returned." Bills are still coming in for expenses incurred during the 30,000-mile flight. Landing fees, engineering work, maintenance, hotels and insurance have to be paid.

"I feel British industry could have helped far more," she said. "The trouble was nobody thought I would do it. I have heard that quite a few firms are sorry now that they didn't help."

Although she received gifts of equipment and supplies there was no major financial sponsorship. "I have been getting five-shilling postal orders from kids at school and Chelsea pensioners and I am very, very touched." But despite her problems Sheila Scott looks towards the future with confidence. "For the next attempt there will be help," she said.

Bigger plane

Her round-the-world polar flight will be in every sense a flight into the unknown. She will have to fly over uncharted territory finding her way by gyro-compass grid navigation, as ordinary compasses will not work near the magnetic poles. Her beloved aircraft is too tiny for this polar flight, so she will use a twin-engined aircraft which is being loaned to her.

"I shall need an aeroplane that can stay at 18,000 feet and has a 4,000-mile range. I have to study grid navigation and astral navigation. The whole thing needs a year's planning. It's like a jigsaw puzzle. There are problems of weather, fuel, equipment, daylight. I have to decide whether it's better to spend hours flying by night or take a chance on the weather in order to fly in daylight."

So far December seems the only possible month for the venture in order to take advantage of the long daylight hours in the Antarctic then.

The aeroplane will have to carry special de-icing equipment on the wings as well as 250 gallons of fuel. Enlarged oxygen equipment will have

After her record-breaking solo flight round the world, Sheila Scott is planning another epic flight. Her new venture will be even more difficult and dangerous – a round-the-world flight over both poles. DOREEN KING reveals the first news of the adventure.

to be installed as Sheila Scott anticipates she will have to be on oxygen for many hours at a stretch.

"On my round-the-world flight, the longest leg was from Honolulu to San Francisco. That was 16 hours airborne. Crossing the Arctic and Antarctic is probably going to mean some hops of 24 hours non-stop. It will be a tremendous physical challenge. After the 16-hour flight I felt I could have gone on. But my eyes were so tired. When I landed the lights seemed so bright and they hurt my eyes."

She expects to keep up her energy in the same way as before. "I used to make thick syrupy coffee and suck at a tube of sweetened condensed milk."

A Farnborough medical research team will work out details of the diet, rest and exercise she needs. Details of the route still have to be painstakingly planned. But she is considering a route through Iceland, on to Anchorage, Alaska, then to Honolulu, Sydney, over to New Zealand then from there to Conception Island in the Antarctic, up and across South America to Africa, then Lisbon and London.

Worst problem

The worst problem she anticipates is the isolation. "I honestly crossed the Pacific without knowing it. So many people helped to will me through by their radio messages. Often a message from an aeroplane or control centre came at the right psychological moment. But over the stretch from Canton atoll to Honolulu there was no radio communication and it was desperately lonely. I imagine the two poles will be like that."

Sheila Scott hesitates when she is asked why she wants to make the dangerous and unprecedented polar flights. Then she asks quietly: "Are we just a soft race that makes no endeavours? Isn't it important to try and pit oneself against challenges? To me it's an adventure and a challenge. I want to be not only the first person to go alone round the world over the poles but the first British person.

She added: "The anticipation and the planning are a joy. When you are flying there is an exhilaration despite the exhaustion and fear. The moment of heartbreak is when you've done it and come back. Because suddenly your aim is gone."

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Why the Kirov is worth shouting about

When *The Sleeping Beauty* was first performed at the Maryinsky Theatre in 1890 a new standard was set for ballet, which influenced dancing for the next half a century. The Maryinsky is now the Kirov; its company is in London performing ballets that include *The Sleeping Beauty* with Irina Kolpakova (pictured left by Anthony Crickmay) as one of the Auroras. ROGER BAKER explains why the company has retained its greatness.

IN mid-June queues formed outside the Royal Opera House; people, equipped with sleeping bags, prepared to wait for two or more days to buy tickets for the Leningrad State Kirov Ballet. The police would tell them to go away, but they came back. Onlookers and porters thought they were mad, and newspapers published pictures with amused captions.

That is the difficulty, of course. Getting across to the public at large the particular glory of the Kirov. The company has only been seen once before in this country; their dancers are not seen on television or romping on the Riviera; they do not have names that are household words – in fact, few are the households in which their names could be pronounced with heady fluency – Xenia Ter-Stepanova, Yuri Soloviev, Irina Kolpakova.

But for the balletomane, and also for those with any concern for Western culture, the Kirov occupies a special place in history. It could be called the cradle of classical ballet as we have inherited it. It is arguable that a modern manifestation like MacMillan's three-act ballet *Romeo and Juliet* derives from one glittering night in January 1890 when Tchaikovsky's new ballet *The Sleeping Beauty* received its first performance at the Maryinsky Theatre in St Petersburg the Westward-looking capital of Russia. This was the first work of Tchaikovsky with the choreographer Marius Petipa and it was more than a three-act, narrative fairy-story ballet. They took the image of pageantry and splendour of the court and raised it to a level of glittering artistry and artifice. And an era in ballet began.

In 1917 St Petersburg became Leningrad, and the capital was moved to Moscow. Later the Maryinsky Theatre became the Kirov Theatre, but the ballet company, with its traditions and heritage, continued. One observer pointed out the difference between the Bolshoi Ballet of Moscow and the Kirov: "The Bolshoi is wild and free . . . in St Petersburg ballet was refined and controlled. It is three parts French, one part Italian, seen through the Russian temperament and shown through the Russian physique."

Between the two wars, the impresario Diaghilev was responsible for luring away the most noted Kirov soloists to his own company. He took Pavlova, Karsavina, Nijinsky and Fokine, and using the burgeoning talents of other, young, creative artists (Picasso, Stravinsky) brought something that began to be known as Russian Ballet to Europe and the West.

The Kirov's last visit to this country was in 1961 and attended by sensation. On the purely artistic level it was an event. The whole 200-strong company had never danced together outside Russia before; that, with their reputation, was enough to create fantastic interest, massive queues and to send prices rocketing ("I

Continued overleaf

'In Leningrad the ballet can cultivate a certain sophistication' — Nureyev

Continued from Page 19

have been sent 40 guineas-worth of free tickets" confessed a slightly amazed Richard Buckle in *The Sunday Times*).

But just as the company were leaving Paris for London, one of their young dancers, Rudolf Nureyev, ensured that even people who had never heard of ballet had heard of the Kirov, by defecting and requesting asylum in the West. This episode has been repeated and analysed to excess, but the immediate result was that when in London the dancers were closely watched and advised to move in groups rather than alone; but their temperament was not impaired.

"I took some of them up to Stratford," says Bill Beresford of the Royal Opera House, "and before I knew what was happening they were all splashing about in the river. They are really charming people."

As their season continued it was discovered that a number of the dancers were having heavy and regular dental treatment on the National Health service. Questions were asked in Parliament. Mr Kenneth Robinson (Labour member for St Pancras North): "Does the Minister think that the National Health Service has ever had better advertisement for £100 in the whole of its existence?" Whether this was a good thing or a bad thing, the dancers caught the public eye continually.

But meanwhile they were giving performances at the Opera House to ecstatic audiences. After one of their portmanteau programmes of *divertissements* the audience refused to leave and one soloist gave an encore accompanied only by rhythmical hand-clapping from the company and the audience before the safety curtain was lowered. And the continual question was: How good are they? Are they really so marvellous? Apart from one of their modern works, *The Stone Flower*, full of hammer and sickle symbolism, which was discovered to be amusing from the narrative point of view, the answer was most certainly yes. Having a tremendous reputation in 1890 is one thing, maintaining it in 1966 is another.

At the Kirov, discipline is strict, tuition hard and testing. Nureyev has given some indication of the regime:

"On heavy days we worked for 11 hours starting at 8 am with two hours on the history of art, then literature, then two hours of classical dancing – worth four hours anywhere else in Europe." The day continued with lectures on the history of ballet, more dancing, lessons in physics, chemistry and geography. And everyone had a fencing class each week. The company gives, in Russia, about 15 performances a month which means that younger dancers and soloists have rare opportunities to take individual rôles and such appearances are praised highly.

The Bolshoi Ballet of Moscow is synonymous with great Russian dancing, and the Bolshoi, in whole or in part, has been seen in London more often. It is regarded by its rivals in Russia as something of a circus, or at best a tourist attraction (the very name means Big). Again Nureyev sums it up: "The Bolshoi is a national showplace. . . . Away in Leningrad, far from the centre of government, the ballet can cultivate a certain sophistication." And this is what the Kirov offers, the splendours, the technique, the energy – plus the refinement appreciated by Western palates.

The dancers of the Kirov in works they are now performing at the Royal Opera House. *The Sleeping Beauty* is the crown of their repertory (left, the Fairies in Act One, and above left, Irina Kolpakova). They are also performing *Giselle*. Xenia Ter-Stepanova and Yuri Soloviev (top, far left) in the Peasant *Pas de Deux*, and (centre) Irina Kolpakova rehearses the title role.

Pictures by ANTHONY CRICKMAY

1666 AND ALL THAT

Three hundred years ago the house of a baker named Farynor in Pudding Lane caught fire. Before that fire was put out it had consumed more than 13,000 houses and 87 churches, and made ruins of one of the fairest cities of Europe. This week the Great Fire of London is commemorated by one of the greatest river pageants in London's history. DOREEN KING reports.

Refugees crowd the banks of the Thames beside the Tower. In the backgroun The Great Fire of London rages across a skyline that shows the old St Paul's bei gutted. This painting (artist unknown) is in the London Museum, Kensington

LONDON's river is the living stage for a show that combines light, music, colour and history. The Thames Pageant was arranged to mark the 300th anniversary of the Great Fire of London and the Centenary of the London Fire Brigade. The date – 9 September – is not the exact anniversary of the Great Fire, which in fact started on 2 September 1666. But the ninth was chosen as a moonless night to ensure that the fireworks display would be seen to its best advantage. And because the tides would be right for the 200 vessels in the pageant.

A five-mile stretch of the river will be closed to all commercial traffic. The procession of illuminated and decorated craft will be three miles long and take half an hour to pass. The flotilla will start at the Lower Pool of London and travel up the river on the south bank side. It will then turn just short of Albert Bridge and come back along the north bank.

At 6.30 the Lord Mayor of London, Sir Lionel Denny, will arrive at Tower Pier to embark on the *Royalty*. This handsome white launch will have a royal blue tented canopy on the upper deck, gilded scroll panels with the City of London coat of arms, and will fly the Lord Mayor's own flag, a sword on a white ground.

There will be a guard of honour of the Doggetts Coat and Badge Men of the Watermen's Company and the Lord Mayor's party will embark to the music of the Honourable Artillery Company's band.

Starting guns

At 7.15 the start of the pageant – which has been organised by the *Evening News* – will be signalled by a 21-gun salute from the Tower by the Honourable Artillery Company. The first boats in the procession will be launches of the Metropolitan Police Thames Police Division. Behind the River Police will come Port of London Authority tugs and salvage ships led by the launch *Havengore*, which carried Sir Winston Churchill's body.

Gaily decorated and floodlit boats with a number of tableaux will follow. The *Viceroy* will carry 20 carnival queens, 40 attendants and a band. The Wig and Pen Club are mounting a mock court and their boat will also carry the Monty Sunshine band. The Watermen, Tugmen, Lightermen and Bargemen's Union are staging a waterborne tableau, and th Society of the Inner Temple craft will fly the Inn's flag an carry judges in their robes an the Porter wearing his trad tional robes and carrying th mace.

The London Fire Brigad are mounting perhaps th most spectacular displays. One float will carry a recon struction of London at th time of the Great Fire. Othe s will carry an 80-foot lon g dragon breathing fire an d smoke, 18th and 19th century fire-fighting equipment with costumed fire-fighters.

Between 9.10 and 9.30 all the craft in the procession will put out their lights for the fireworks display. This is promised to be the biggest firework display ever held on the Thames. The fireworks will be set off from two moored lighters, one opposite the Houses of Parliament and one by Waterloo Bridge. People watching from the embankments or the bridges should have a good view as the aerial displays will soar 400 feet into the night sky.

The firework manufacturers say they are providing "gleaming malachite torrents, cascades of lapis lazuli and cornelians, an aerial cascade of

glittering snowflakes and a fantasy of rose and silver."

The conflagration the fireworks commemorate also set the Thames ablaze, and turned night into day. The Great Fire of London started in the small hours of Sunday morning, 2 September 1666, and raged for four days and nights. The destruction was immense. Related to the total area of the old City of London, the Great Fire did more damage than the blitz.

The damage

The Royal Exchange, the Custom House, St Paul's, the Guildhall, the halls of 44 livery companies and 87 churches were gutted. Over 13,000 houses were burned to the ground and thousands of people fled homeless. The total loss was estimated at £10 million.

The Great Fire started as an insignificant blaze in a side street. Pudding Lane, a dark, cobbled, narrow street sloping steeply to the river, housed the premises of a baker called Farynor. The Sunday the Great Fire began, Farynor was roused by a man who worked for him who smelled smoke. It was 2 am. In another hour the fire had spread to neighbouring houses. The narrow streets and timbered houses with their overhanging upper storeys were a fire hazard under the best of conditions.

The night of the Great Fire, a strong east wind was blowing and there had been a prolonged dry spell which made the wooden houses highly inflammable.

Blazing inn

Sparks ignited straw and fodder kept in the yard of the Star Inn opposite Farynor's house. The inn caught fire and the blaze then spread into warehouse-lined Thames Street.

Fire-fighting methods in 1666 were primitive. Buckets and hand-squirts were the only way of dousing fires with water. The most effective way of checking a fire's progress was to destroy the buildings in its path. Long fire-hooks were used to haul down the wooden framework of the houses until the building collapsed.

Pepys described the panic in the City. "Everybody endeavouring to remove their goods and flinging into the river or bringing them into lighters that lay off; poor people staying in their houses as long as till the very fire touched them, and then running into boats, or clambering from one pair of stairs by the water-side to another."

He watched the progress of the fire from a boat on the Thames then travelled upriver to Whitehall, where he saw King Charles II and warned him that the fire was out of hand. King Charles ordered that no buildings should be spared if their destruction would keep the fire from spreading. He sent soldiers under the command of the Duke of York to fight the fire and himself rode unguarded among the crowds and helped handle buckets and shovels.

Seamen and dockyard workers advised that gunpowder should be used to blow up whole streets. This was done and at last by the Wednesday evening the fire was checked. By Thursday only a sixth part of the City within the walls was left. The destroyed area was 373 acres within the walls and 63 acres outside.

It took many years for a new London to rise from the ashes of the old. But the dangerous wooden houses were replaced by brick and stone and Sir Christopher Wren rebuilt the St Paul's we know today.

Burberrys take a modern look at tradition

A modern store that believes in its old-established tradition of quality—that's Burberrys in London's Haymarket. This store is the home of the famous 'Burberry' so naturally enough, you will find here the world's most comprehensive range of Burberry rainwear—but that's not all! Whether you seek classic knitwear, cashmeres, tailoring in the finest British woollen cloths, weekend, town or country wear, you'll find them all at Burberrys. The theme for both men and women is quality plus a sense of style. So, a visit to the store that offers all that's best in British clothing is a must on your itinerary. Burberrys in the Haymarket, London, S.W.1.—just around the corner from Piccadilly Circus.

BY APPOINTMENT TO HER MAJESTY THE QUEEN WEATHERPROOFERS BURBERRYS LIMITED HAYMARKET, LONDON

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THE QUEEN'S AWARD TO INDUSTRY 1966

PEOPLE ON HOLIDAY

Mrs Letitia Bassle (above), whose husband owns a 10-ton Bermudian sloop. "The day our holidays start we hoist the sails and depart for the coast of Brittany. Sailing offshore is the only complete change to the daily humdrum, giving us fresh air and sun shine." Mr Bassle is Sales Executive for Phillips Electrical, and Mrs Bassle is secretary to a London osteopath.

Iain Hamilton (above), who wrote *The Foster Gang* in collaboration with Henry May, spent his holiday this year in Scotland. He is pictured inspecting a deserted croft beside Ascog Castle, Loch Ascog, near Tighnabruaich, in Argyll. The castle was the last hide-out of Clan Lamont when they were being persecuted by The Campbells of Inveraray.

Charlotte Warren-Davis (below), designer for Avantgarde, with her husband Peter Hope Lumley, sunbathing by the swimming pool in the grounds of *Le Manoir*, the house built by his uncle, Captain Edward Molyneux, at Biot, above Antibes in the South of France.

Clive (above), the couturier, on holiday in Venice, photographed in the Piazza di San Marco, "where the pigeons breathe garlic." He stayed with friends, "ate masses of *zuppa di pesce*, didn't go on a gondola as the weather was rather wet, but had a super holiday."

John Jesse and **Sally Jess** (left), holiday in North Morocco with their four-year-old son Kelly. "The weather was fabulous, never too hot nor stuffy, the food delicious, especially cous-cous and the fish." John owns an antique shop in Kensington Church Street, specialising in *Art Nouveau*, and Sally is a handbag designer.

PEOPLE ON HOLIDAY

(continued)

Pete Brady (above, top), disc jockey for both Radio London and Radio Luxembourg, has won almost 30 cups for various water ski-ing activities, and his favourite holiday resort is: quiet but with night-life when needed, lots of sun, near good water ski-ing, i.e. Sardinia or Nassau. He is pictured on holiday water ski-ing in a bay near his parents' home in Nassau.

Keith Skinner (above), plays a farmer's son in *The Bells Of Hell Go Ting-a-Ling-a-Ling*, with Gregory Peck, which David Miller is directing and producing, in Switzerland. Keith tries to make it feel like a holiday, even when they make him work!

Paul Duval (right) spent three lovely hot weeks in the Lebanon. He is Paul of the hairdressing salon, Gianni, Paul, Philippe in Basil Street (they are the people who do the Redgrave girls' hair). He is pictured with Italian painter Silvio Monti, and his three-year-old son Ivano.

Corinne Spence (above), daughter Leon Goossens, t oboeist, spent her summer holidays Elba, mainly soaki g up the sun and d g absolutely nothin before returning t London where sh does TV work.

Irene Holdsworth (left), author of *Lit e Masks*, a book abo t Siamese cats, and *A Taste For Travel*, largely about Greece and Yugoslavia, photographed on Port Cros, "a peaceful wooded island with superb bathing, only one hotel, and absolutely nothing to attract day trippers from the mainland." Miss Holdsworth is at present working on a book about travel in Sicily, Sardinia and Morocco.

Cecil Beaton (right), pictured enjoying the cool shadows after the hot sunshine. He has been visiting friends on the Greek Island of Paros, one of the Cyclades group.

Going

REPLACING her cigarette with a fruit gum, Susannah York perched precariously on a sofa, chewed reflectively, and talked about the fun she had and the clothes she wore while making the new, trend-setting film called *Kaleidoscope*, which is just about to burst on to the London scene, and in which she has the feminine lead opposite American star Warren Beatty's card-sharping Lothario.

For once Susannah, having worked on two low-budget, tight-schedule films beforehand, had things all her own way. Wardrobe mistresses and dress designers fussed over her. "I'm not very good at things like looking after my own hair," she says. And, best of all, she was allowed to choose all her own clothes, with as many changes of costume as she liked. Susannah York always wears clothes made by those fast-rising Carnaby Street designers, Marion Foale and Sally Tuffin, and was delighted to find that, when she suggested the two girls for the film, her every wish was director Jack Smight's command.

"The clothes for this film," she confided, "are such fun. And, as they were commissioned rather late in the day, fresh outfits keep arriving all the time." (Susannah was speaking in Monte Carlo, where much of the film was shot.) The long, white dinner-dress and sequinned smoking-jacket she had been wearing for a scene all that morning is only one of the many outfits in the film for which she quickly developed a deep personal affection.

Devil-may-care

The Miss York of real life – a devil-may-care sort of person who would rather have a beery lunch with the film crew than a slap-up affair at a Monte casino, and can be seen doing shopping most Saturdays in Kings Road on her mini-bike – is not at all unlike Angel McInnis, the character she plays in the film. Angel's a kooky, crazy Chelsea boutique-owner who wears minimal skirts and infinitesimal sun-glasses, is ultra with-it in every way, and has a strange and (who knows?) trendy habit of shouting

trendy with Susannah York

"Shazam!" at the most surprising moments.

"Shazam!" for those of us old enough to remember and honest enough to confess, was the expletive used in the comic books of the immediate post-1939-45 War period by Captain Marvel, Mary Marvel, Captain Marvel junior – and, indeed, all the dear, departed Marvel family. Now it looks as though Miss York and company may bring it back into prominence all over again.

Jack Smight picked Susannah to play Angel when he met her at a party, genuinely without realisation that she was already a three-quarter-fledged actress. Of Smight, Susannah says she admires the way "he give me new ideas, yet is always ready to accept my own." He, in his turn, bursts with enthusiasm over Susannah's "sense of fun and vivacity."

Breakaway

For Warren Beatty, *Kaleidoscope* brings a complete breakaway from the serious past. In it he plays a born gambler who not only tries to tame and win the crazy, unpredictable Angel, but also invents a daring plan to clean up at poker in every casino within cheating distance. Breaking into the Kaleidoscope card factory in Geneva, he finds the 52 printing plates that make up a pack of playing cards, and makes the tiniest of marks on the back of each.

So successful – and indeed, notorious – is the Beatty trail of havoc across the casinos of Europe, armed with his own special inside information, that it's not long before a Scotland Yard inspector, who just happens to be Susannah's father (and this, one could say, is where the story really starts), rumbles his racket and inveigles him into taking on the crookedest gambler and narcotics master-mind in all of Christendom, played by Shakespearian actor Eric Porter, in best Gabriel/Dirk Bogarde tradition. All ends happily, if chaotically, at the villain's cavernous country château, with the inspector (Clive Revill) fighting with Porter on the portcullis, and Beatty and Miss York rowing hell-for-leather for Hawaii *(see picture above right)*.

Above: The villains are vanquished. The wardrobe has all been worn. The hero has got the heroine. Now Warren Beatty prepares to row Susannah York all the way to Hawaii. *Below:* A little gentle seduction never did anyone any harm. Another scene from *Kaleidoscope*. *Left:* Warren picks up Susannah in the old-fashioned manner.

All that glisters...

September will undoubtedly be a "glistening" month: the leaves turn gold, and lighting up the early darkening nights will be glinting party dresses and pyjama suits. Silver, not gold, is tipped for the top. Almost every couturier in Paris used it, and it's coming back into its own in the accessory field as well. Dresses are being made up in all sorts of silverised materials – PVC, *lamé*, thin brocades, thick brocades, metallic mesh, calf and kid, crochet, threaded through jersey; even lurex will have a come-back. And if silver doesn't suit you, there are heaps of dresses in plain colours, with glinting sequins embroidered on them.

Above: Exquisite Indian pink and silver *lamé* trouser suit, 10½ guineas at Palisades; silver earrings, £1 12s 6d at Harrods, and silver ball ring, one guinea at Dickins & Jones. Palisades, 26 Ganton Street, W1 (REG 4106); Harrods, Knightsbridge, SW1 (SLO 1234); Dickins & Jones, Regent Street, W1 (REG 7070).

Right: Pale blue crepe dress with palest blue transparent sequins on the yoke and cuffs, by Polly Peck, £21 5s at Dickins & Jones and Mary Fair. Silver sling-backs from Elliott, £4 19s 11d. Mary Fair, 18 Baker Street, W1 (WEL 8618); Elliott, Bond Street (MAY 3644); Knightsbridge, SW1 (KNI 0333).

SARAH DRUMMOND

TALKING FASHION

CLIVE showed his collection late (7 September – and it is very witty, chic and sensational as always: he shows duck-egg blue crêpe and boas, fur boots matching fur balaclavas and clear bright colours) because he was working, as wardrobe supervisor, on a film directed by Gerry O'Hara called *Maroc 7*.

Cyd Charisse plays the editor of a fashion magazine, and she takes a load of model girls to Morocco for location shots (in fact, as a cover up for a theft). Clive designed all the clothes Cyd Charisse wears, and those worn by Tracy Reed. But for Annie Norman, Maggie London and Angela Douglas it was a question of choosing clothes from shops.

"It was lovely to have a reason to go and look around the shops," said Clive, "and to see what the bargains are, and to see what the couturiers can and should provide." He reckons that the most important thing for a couturier is to use fabric that really looks special.

Among the dresses Clive bought for the film were a lime-green chenille dress from the Carrot on Wheels; a very short pink linen dress, pink suede bag, and a striped chiffon dress all from Biba (these are worn by Annie Norman, who plays a kookie model); and for Angela Douglas, who plays the photographer's assistant, he went to Mary Davies in Queen Street and roamed Carnaby Street for trousers. Besides which, they had £150 worth of Oliver Goldsmith dark glasses.

Hundreds of pairs of shoes were borrowed on approval for trying on (as Clive says, it's no help knowing someone's size – you've got to try the style). Tights apparently presented a great problem: because of the short skirts, they are terribly in demand and hard to come by.

And, of course, Clive designed the clothes for the photographic sessions. For some of these he bought brilliantly coloured cotton from Mexicana, and the most sensational item (pictured below) was a one-legged, one-armed garment (with a bikini underneath).

How different can you get? Clive's one-legged, one-armed sensation.

Miss Selfridge is the name of the shop that's opening on 13 September in Duke Street, near Oxford Street. It is attached, in fact, to Selfridge's. It caters for girls between 17 and 25. You will be able to buy everything you want – from underclothes, through accessories, to clothes of all sorts. You can have a low-calorie lunch; and you can have a comb-out for six shillings; there is a complete range of Mary Quant make-up.

Best of all, Miss Selfridge has a tie-up with Pierre Cardin, and in the Miss Cardin Boutique in the new shop you will be able to buy dresses costing up to 10 guineas, and coats and suits which cost up to 20 guineas.

There will be four collections of the Cardin clothes a year: two main ones, and two mid-season ones. Miss Selfridge will also be selling coats, dresses and suits designed by Louis Feraud and Emmanuella Khanh.

Jersey is the ideal material for this in-between time of the year. This dress has a knitted top, and costs 6½ guineas at all branches of Neatawear. It comes in navy blue, purple, black, brown and bottle green, with contrasting striped bands.

The Réal coat and suit collection is presented in this country for the first time by Mark Stevens Ltd. Designed in Paris, manufactured in England, the price range is between 15 and 25 guineas.

Arlette Nastat is the highly talented designer behind Réal. She opened her boutique in the Faubourg St Honoré about 10 years ago, and in no time at all the very distinct style – high-busted, skinny clothes – caught the eyes of Brigitte Bardot who, along with Samantha Eggar and Jane Fonda and others of our screen darlings, are constant wearers of Réal clothes.

There are now about 80 boutiques, as shops within shops, selling Réal clothes in major towns throughout France. In England, the coats and suits are sold at Simpson, Harrods, Bazaar and Channell.

HOT off the crochet hook in cool Neapolitan stripes or lurid colour combinations are the decorative chenille belts and ties designed by Betty van Gelder. The women's belts – for hips and waists – are about two inches wide, and cost under £2 at Fenwick, Dickins & Jones and Harrods.

You can now buy a full wig for 17 guineas. It comes from Hong Kong (made of European and Asian hair) and can be washed and set at home – which is a very new departure in wigs. So is this: it has an alterable rim, and also has holes in it, so you can pull your own hair through. Thus there will be no question of anyone knowing anything about it. From the Perfect Wig Company, 5 Dering Street, W1.

An interesting point in sizing, Mark Stevens tells me, is that he makes the bust smaller for coats and jackets: the French woman's figure has apparently the same bust as hip measurement. Well, anyway, that's the way they size their clothes over there.

Woollands have a great collection of bags now, new in from Italy and specially designed for them: there are suede ones, costing 9 guineas each, in emerald green, aubergine, gun-metal grey and pale blue; lots of camel tones, mostly in leather and patent, and little vanity box-shaped bags and Gladstone bags. The price range for these is 12 to 18 guineas.

Lawrence at Clobber designed this delicious sequined lace dress, with its own tights: the cuffs, neck and panel are in crepe, which also lines the dress. Black or white, sizes 10, 12 and 14, and available by mail-order: Clobber, 11 Blackheath Village, SE3 (LEE 2120).

WHAT PEOPLE ARE WEARING

Ann Jenner (right), wearing a Dolly Rocker Dress by Sambo, which she bought from John Lewis's of Oxford Street. Ann is a soloist dancer in the Royal Ballet, and she is currently rehearsing a lead role. *La Fille mal Gardée*

Caroline Holmes (above), who works for the BBC, wearing a green and white cotton dress from Wallis.
Kerry-Jane Spanoghe (top), model girl and wife of stockbroker Benjamin Spanoghe, wearing a linen dress and jacket in duck-egg blue from the Bellville Boutique. The dress has contrasting top in white linen.

Mary Steele (above), secretary to an associate director of J Walter Thompson, is wearing a beige crochet dress from Count Down in the King's Road.

Philippa Rendle (above), wearing a pale-pink wool jersey dress from Maxine Leighton. Philippa hopes to be in India by the end of the year to study Indian art and music.
Susan Baptiste (left), wearing a voile dress with trumpet sleeves in a smudgy flower print of sea-green and blue from Hildebrand. Susan works for a theatrical agency.

ONE WOMAN'S WARDROBE

This week – Suzy Kendall

Above: White silk dress with lace inserts from Delisse. **Below:** Silk dress by Colin Rolfe, in Liberty print of brown and gold on black. **Bottom:** Pale-blue kid coat and beret from The Carrot on Wheels.

Empire line Biba dress, in flowered print of blue, pink and lemon on black.

Above: White lace trouser-suit from Delisse. Gold and blue beaded sandals from Jamaica. **Below:** Black chiffon evening dress by Maxine Leighton, with collar and cuffs beaded in silver and gold.

Twenty-four-year-old actress Suzy Kendall, photographed on the set of *30 is a Dangerous Age, Cynthia*, in which she co-stars with Dudley Moore. Suzy chose most of her clothes for the film, some of which are featured here – mainly from Biba, Top Gear and Delisse, where she normally shops. She hates to feel confined in clothes and likes slightly Victorian dresses, with high waists or no waist at all, in simple styles with pretty fabrics. In particular, she loves long, tight or full sleeves, with long tight cuffs. She buys her clothes *ad lib.* paying from £2 10s at Biba to 50 guineas at Delisse and Maxine Leighton, and she has quite a few clothes made for her by Colin Rolfe. Says she is soft-willed and very inclined to let her boy-friend influence the way she dresses. Most of her shoes are beige, and she has three pairs in the one style, likes ankle straps and occasionally splurges on mad, colourful shoes, although she says she doesn't like drawing attention to her feet. She has masses of pretty crochet bags, which her mother makes for her "endlessly", and is still looking for the right perfume, as her boy-friend says her latest one "smells like cough medicine." When she is working she rarely goes out, being quite happy to stay at home, and likes to wear long cotton Biba dresses. She rarely wears make-up, but will apply false eyelashes when she needs a boost, and loves to wear berets and helmets, which she buys from Top Gear. Her jewellery is restricted to four pieces: an antique gold watch, two gold bracelets, and a flowered ring. Suzy is mad about Aztec Indian Art and would love to go to Mexico. She used to paint and make her own clothes but now hasn't the time. Her pride and joy is her car, a pale lemon E-type, a surprise birthday present.

Report NORMA MORICEAU Pictures PETER AKEHURST

HI-FI WITHOUT HIGH FINANCE

The world of Hi-Fi can be baffling to the layman and can unnerve him with its technical jargon and high prices. ROGER BAKER indicates that it is possible to get first-class equipment without learning the language and without breaking the bank.

TO the average person, quite happy with his LPs of *Swan Lake* and *Beethoven's 5th* reproduced on his *circa* 1950 gramophone quite as well as on the radio, the whole business of Hi-Fi may seem baffling, expensive and perhaps unnecessary. Even the vocabulary is bizarre, with its woofers, tweeters, tuners, stylus and ribbon speakers. Sample quote from a catalogue: "Filters may be activated with 10db roll-off per octave from 10,7 or 5kc; presence may be boosted by 6 db between 1 and 15 kc; extra rumble filter as 16 to 20 db roll-off per octave under 90 cps." Okay, so what does all that make the *Dance of the Little Swans* sound like?

There is also a concomitant vision of earnest young men in cardigans, with balding heads and pipes, who discuss the greatest performances of Callas or Oistrakh in terms of balance, decibels and purely mechanical reproduction.

Rewarding

But an exploration, however tentative, into this mysterious world, causes no pain and can be immensely rewarding. Lots of cash and technical knowledge are not prerequisites of developing a taste for, or acquiring the means of, quality sound reproduction. The dealers that specialise in Hi-Fi equipment – in London there is Imhofs, the biggest dealers in Europe, and the ever-reliable Harrods – have expert staffs, trained in patience, anxious to help and realistic in their advice.

There are remarkably few technical terms that the novice should know. *Hi-Fi* itself is merely an abbreviation of High Fidelity, which speaks for itself as the faithful reproduction of the original sound, be it an orchestra in full blast or a rather quiet humming-bird hiding behind a fern. The *tuner* is simply a radio. The *deck* is the gramophone's turntable unit; the *stylus* is the needle in the *pick-up* head at the end of the pick-up arm.

It is not essential to have a stereophonic set-up, but today few people contemplate buying a *Hi-Fi* set-up that isn't stereophonic.

Stereophony can be alarmingly directional: demonstration records can scare the pants off you as trains rush through the room. But this is not the point; what stereo really does is to give the sound an added spaciousness and a sort of bloom that makes ordinary reproduction sound unbearably confined: the difference between hearing an orchestra in the pit at a theatre and in the Royal Festival Hall. For stereo reproduction, two loudspeakers are used and the balance between them can be controlled according to one's immediate requirements.

Design revealing function: the Braun Audio 2 all-transistor control un with tuner and record player. Grey cover plate, plexi-glass lid: £27

The efficiency of the loudspeakers (which can be a sizeable part of the budget) relates directly to their size. The bigger the better, in fact. And since no two people are alike in their judgment of sound quality, considerations of price and the size of the room must be involved in the final choice.

Another consideration is the look of the equipment. Your basic enthusiast will probably have built it all himself, buying the individual parts gradually and from varying sources; it will be scattered about his room, all innards on view. The person who merely wants a Hi-Fi unit, will probably opt for something that looks like a Queen Anne cabinet.

But whether you are keen on the visual expression of function, or on retaining the elegance of your *décor*, these days everything is possible. The Danish firm of Bang Olafson have evolved elegant, wooden casings for their equipment; Braun stick to their pale grey metal casings, with much use of plexi-glass covers for the turntable.

Design concealing function: Bang and Olafson's stereo radiogram. Contains radio, gramophone, space for tape deck, storage space for tape and record. In teak or rosewood: 215 guineas.

Systems

Here are several possible systems for the home:

Imhofs, 112 New Oxford Street, WC1. They offer a budget plan mono Hi-F system. Record player with Garrard turntable and pick up, an Armstrong 127 tune amplifier and a speciall designed bookcase - loud speaker amounts to £67 13 Their stereo Hi-Fi system which consists of a Goldring Lenco GL70 player wit stereo pick-up in one Imhof's own 111B cabinets, a Armstrong 127 stereo tune amplifier and two Imhof B bookcase - loudspeakers – £105 9s.

Harrods offer a Garrard A turntable (£22 13s), a Roge Cadet amplifier (£31), ar two DNH speakers (18 guine each).

Selfridges offer a Roge stereo amplifier £46 10s), Garrard turntable (£27 6s and two Celestion Ditto speakers (18 guineas each).

For those who want some thing more impressive, Ha rods recommend the Brau system; this has a combine amplifier and tuner with tw speakers.

An excellent combination is the Audio 2 turntable-amplifier-tuner (£227), coupled with two L 300 speakers (£35 each). More inexpensive combinations are available. And typical of Bang & Olafson's range is the Beomaster 900 RG de luxe: a stereogram in a natural teak cabinet, with loudspeakers built-in.

BRIDES OF THE WEEK

Above: Miss Valerie Scarfe, only daughter of Major and Mrs A J Scarfe of The King's Arms, Dorking, was married to Mr Soren Ploug Sorensen of Copenhagen, at St Martin's Church, Dorking.

Above: Miss Rachel Dillon, from New Zealand, was married to Mr Robert Savory, son of Mr and Mrs C Savory of Berges Hall, Hertford, at the Church of St John the Baptist, Great Gaddesden, Hertfordshire.

Above: Miss Angela Gordon, third daughter of Lt-Col J V Gordon, MC and Mrs Gordon of Clyst, Beare, Sowton, Devon, was married to Mr Christopher Jones, younger son of Mr and Mrs T Jones of Cheshunt, Herts, at the Blessed Sacrament, Heavitree, Exeter.

Above: Miss Christina Ann Prentis, only daughter of Brigadier and Mrs H L Prentis of Crofton Avenue, Orpington, was married to Captain Alastair Robert Ross of Chisholm of the Royal Highland Fusiliers, at St Giles' Church, Farnborough, Kent.

Pictures by Portman Press Bureau

Above: Miss Carolyne Anne Christie, daughter of Captain Hector and Lady Jean Christie, was married to Mr John Julian, son of the late Lt-Col Sir John Reynolds, Bt, and the late Lady Reynolds, at the Guards Chapel.

Above: Miss Pearl Liddell of Commercial Road, Portsmouth, daughter of Mr and Mrs Jay Liddell, was married to Mr Michael Allport of Downshire Park, Bangor, Northern Ireland, son of Mr and Mrs George Allport, at St Mary's Church, Kingston, Portsmouth. The bride wore a white chiffon dress with crystal beaded bodice and flowing train.

Below: Miss Anne Hilda Schluter, younger daughter of Mr and Mrs G E Schluter of Valehyrst, Sevenoaks, Kent, and of Kampala, Uganda, was married to Mr Andrew Elliot Perry, youngest son of Mr E G Perry and Mrs L E Perry of Shoreham Place, Kent, at St Nicholas Church, Sevenoaks, Kent.

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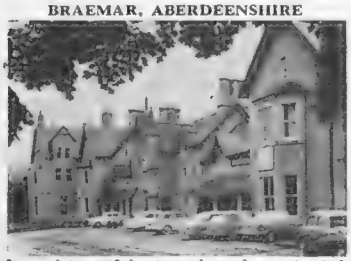

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How to be the complete London Lifer

The third in a series of lighthearted quizzes designed by ROGER BAKER to reveal whether you are getting the most out of London's life. This week: on eating out.

1.

When you have ordered spaghetti alla Bolognese and are served with spaghetti alla carbonara, do you:

(a) complain loudly and bitterly

(b) point out the mistake quietly to the waiter

(c) suddenly become unsure which is which anyway

2.

Do the people having lunch at nearby tables consist of:

(a) Len Deighton, Terence Stamp, Jean Shrimpton

(b) Hermione Baddeley, Donald Sinden, Margaret Leighton

(c) Amanda Grinling, Roger Law, Colin McInnes

3.

For a special late meal, would you choose:

(a) a night-club

(b) the most in restaurant of the moment

(c) somewhere you are known, know and can rely upon

4.

Your five-year-old companion suddenly demands wine. You will:

(a) have a small glassful arranged, mixed with a little water

(b) offer sips of your own

(c) produce Coke and say: "Yes, it's Chateauneuf du Pape"

5.

You ask for Stilton and are told it is out of season:

(a) You laugh immoderately and say: "That's a new excuse, ha, ha, ha"

(b) Your estimation of the restaurant rises

(c) You blush lightly and say hurriedly: "Oh, Camembert then"

6.

Do you feel:

(a) superior to waiters

(b) indifferent to waiters

(c) inferior to waiters

7.

Where do you feel most at home:

(a) sitting at a scrubbed wooden table, being served by mini-skirted dollies and surrounded by debs

(b) having a fine linen napkin wafted across your knee, being presented with a vast and decorative menu while the wine waiter hovers

(c) reaching through a sort of letter-box for beans on toast

8.

Which meal are you most likely to choose for an average lunch with fellow executives:

(a) prawn cocktail; steak and salad; cheese and coffee

(b) turtle soup; Coq au Vin Bourguignon; Crepes Suzette

(c) smoked salmon sandwiches and a glass of milk

9.

When the waiter pours a dro of wine for you to taste, do you:

(a) look around quickly, take a swift gulp and say: "Great!"

(b) pick up the glass by the stem, sniff gently, roll it around in the glass, snif again, take a sip, move it about in your mouth, swallow gently, pause in deep thought and say: "Great!"

(c) say: "Please pour the lady's first, young man"

10.

Tick off the things you have done:

(a) complained about chippe china; (b) eaten crisps in the cinema; (c) drunk champagn through a whole meal; (d) tak your shoes off under the table; (e) eaten a chicken leg in public with your hands; (f) smoked between courses (g) pointed out a deficiency in the bill; (h) asked for bottled sauce with your chips; (i) tucked a napkin into your collar

HOW TO SCORE

1. (a) 0 (b) 5 (c) 2
2. (a) 0 (b) 2 (c) 5
3. (a) 0 (b) 5 (c) 2
4. (a) 5 (b) 2 (c) 0
5. (a) 0 (b) 5 (c) 0
6. (a) 5 (b) 2 (c) 0
7. (a) 2 (b) 5 (c) 0
8. (a) 0 (b) 2 (c) 5
9. (a) 2 (b) 5 (c) deduct 5
10. Add one mark for ticks on (a), (c), (e), (g), & (i); deduct one for ticks on (b), (d), (f) & (h).

HOW YOU RATE

45-50:

A suave, discerning eater-out with a suave, discerning palate. Your flair for doing the bold but not uncorrect thing mitigates a leaning towards pedantry with food.

23-35:

You clearly enjoy eating out, see it as a delicious part of the day rather than either a business necessity or a celebratory occasion.

25-35:

Ah well, we have to eat to live, I suppose.

Under 25:

I believe the Meals on Wheels service brings it all to your door so you need never go out or meet anyone.

WHY CAROL HATES THE THOUGHT OF XMAS

Caroline Walker has been Alan Freeman's personal secretary for nearly a year now, and she gets fed up with old women who write and tell her how fabulous he is. "I *know* he's fabulous," she says, pausing to quieten Pepe, her tiny chihuahua. Caroline went to a private boarding school which closed down soon after she left; she doesn't think there's any connection between the two events. Then she went to the Lucie Clayton modelling school and makes all her own clothes. She will be 21 on Christmas Eve, and finds the thought utterly distasteful. ("I hope to celebrate it on a desert island in the middle of nowhere.") Caroline loves mystic, hazy things, and fell in love with Rome two years ago. She hasn't got a record-player, but, as she says: "I can listen to records at Alan's flat any time I want to."

MODERN LIVING IS SLOW TO CATCH ON

Londoners are slow to show interest in a unique experiment in modern living – the new traffic-free piazzas that form part of the Paternoster Development sited in the shadow of St Paul's Cathedral.

The scheme is an attempt to bring continental-type squares devoid of traffic smoke and fumes to the City. But to the chagrin of several of the shopkeepers in business there, few people know it even exists. From the outside the scheme – carried out by landlords the Church of England Commissioners, with Trollope and Colls, Laing and Wimpey – looks like a futuristic block upon block of offices.

"If people came inside they would find some decent shops and two public houses," said Mr Eric Nearn, licensee of The Master Gunner. "Unfortunately the squares are not bright enough despite a band which has been playing to lunchtime crowds twice a week."

Mr Nearn is peeved that his own attempt to brighten the precincts were hampered by the City Corporation. "I tried putting out chairs, tables and colourful umbrellas for customers to eat and drink in the sun outside. But then the Corporation dug up a 30-year-old Act which forbids outside tables. So I had the ludicrous situation of just having chairs and umbrellas – and no tables."

Mr Nearn thinks trade will buck up when the second half of the £2 million scheme – designed by town planner Lord Holford – is completed on the south side of St Paul's. Although almost all the 750,000 square feet of office space is taken, only about half of the 34 shops have been let. Among those in business are a Boots chemist, greengrocer, card shop, coffee bar, sandwich bar, gift shop, two pubs and the Central Electricity Generating Board headquarters.

Commented a Corporation spokesman: "Support by the public is improving all the time. We think the scheme will eventually be a big success."

THE LONDON I LOVE

The workaday world of the West End where she was born . . . that is still the part of London dearest to her heart. Continuing this *London Life* series, KARIN HART talks to –

Jessie Matthews

JESSIE Matthews was born in Soho, as everybody knows; it's part of the cult she has established for herself. But what people may not know is the minutiae of her childhood ambiance. Jessie's father was a fruiterer in Berwick Street. Early mornings found Jessie, at the age of seven, driving a wagon-team down Shaftesbury Avenue and into Covent Garden.

"It was five o'clock in the mornings," she recalls. The streets were always milling with porters. Dad had one special wholesaler. As soon as we arrived, we'd have a cup of tea, sitting round on the crates. We knew everyone, and everyone knew us. How rich and personal it all was – you wouldn't think so, would you? All those rough looking blokes were like big brothers to me . . . they still are."

The proof of this was evident when Jessie walked through Covent Garden one afternoon. From everywhere came the greetings: "Hi, Jess – good to see you, luv." "How's your brother, Jess?" "Jessie, luv – how you doing?"

They gathered round and renewed acquaintances. Most of the talk was not so much about the old times, as about how things are now. Most of them wanted to know about Jessie's brother, too, the inimitable Billy Matthews, who was Featherweight Champion of Europe in 1920.

"Dad always wished I was a boy, too," said Jessie. "He could have used another hand on the job. He had a lot of mates in the Garden, but a girl isn't much use when it comes to loading a lorry. So I suppose I was more in the way then anything else.

"There were a lot of other children just like me around – but I must have been pretty happy with my father and his friends, because I didn't get to know many my own age. We'd stay around for a couple of hours till all the fruit was loaded, and in that time, dawn would break. That's the image I keep in my mind – all the activity, the security, the noises and roistering – and dawn breaking above the rooftops. It happened every morning for years – it still does. But somehow it all blends into one precious morning in my mind, a combination of morning after morning after morning – when I was completely happy and there was nothing else in the world.

"I found myself back in the Garden in later years often enough – the West End theatre kept me pretty close to home. One time in particular I always remember – not so happy as those earlier mornings. I was rehearsing for *Sauce Tartar* – which my husband was directing. We had a terrible row, and I shot out of the stage door in tears, and started running – I didn't know where. Then I heard a pitter-patter-pitter-patter and looked down – I still had my dancing slippers on! That brought me to a halt, and I looked around – and there was back in the Garden. One of the boys came by, then a few more gathered round, and they took me in for tea – and dried my tears."

The public in general, and all Jessie's old pals, are beginning to see more of her, for Jessie has just opened in a new play. It is her first straight theatre role in the West End since 1940. In the interim, much of her talent has been concerned with her role as BBC's Mrs Dale . . . a role she'll continue through her run at the Cambridge Theatre in *A Share In The Sun*.

Jessie Matthews (*below*), who is appearing at the Cambridge Theatre renews some of her memories in nearby Covent Garden, where she helped her father when she was a child.

KEEPING UP WITH BIG BEN

From the top of Westminster Abbey tower, the faces of Big Ben are seen as Londoners rarely see them—on the level. Millions of photographs have been taken of the famous clock, but this picture shows how familiar landmarks can be given an unfamiliar look by finding an angle that all the other photographers missed.

Picture by
Iain Macmillan

'Hi kid how's the Gobi?'

That greeting may not have quite the same immortal ring about it as "Dr Livingstone, I presume," but it *was* the authentic greeting of one explorer to another. The speaker: Dr Wendell Phillips (below), the only American who is also a Sheikh. The greeted: his sister Merilyn (above), first woman to cross the Gobi Desert alone. The place: The Dorchester, where ROGER ELDRIDGE talked to the astonishing pair.

THE card said, "Dr Wendell Phillips, Economic Adviser and Representative for His Majesty the Sultan of Oman," and the address was in Honolulu. Dr Phillips, otherwise known as Hussein Ali al Harithi, is the only American ever to have been made a Sheikh. He is perhaps the world's most extensive commuter, and has luxury homes in most parts of the globe. He still believes in the romantic notion of hidden treasure, and has led several archaeological expeditions to Arabia, one of which discovered the lost city of Sheba, Mareb. "This is my own personal field of endeavour," he says, "I am an Arabian explorer."

When I went to see the explorer extraordinary at the Dorchester, he had been unexpectedly joined by his younger sister, Merilyn, who has just become the first woman to cross the Gobi desert on her own. An impassive bellboy told him, "Your sister rang from Outer Mongolia and will call again later." When they met, Dr Phillips shook her hand and said, "Hi kid, how's the Gobi?"

New book

Dr Phillips is the most unobtrusive of men. He has the manner of a studious professor, and is inclined to lecture his audience. But there is a reason for this. He is staying in England specifically to promote his latest book, *Unknown Oman*, which recounts his most recent venture in archaeology. He has been well briefed by his agent, and is full of statistics: "I've come from Honolulu to sell books. Nobody has ever published a full work about Oman – only isolated notes by lone travellers. I have written a full history of the country as well as an account of our excavations at Sumhurum, the frankincense city, and Sohar, the legendary home of Sinbad the Sailor."

But there is much more than this. "The book is a personal tribute to my friend and benefactor, Sultan bin Taimur, the King of Oman." The Sultan entirely financed an earlier expedition in 1949, and two years later gave him oil concessions worth several millions. ("When you are a penniless explorer and have no knowledge of the oil business, the possession of an oil concession presents certain problems. Where does one go from here?") Subsequently the Sultan made Dr Phillips his economic adviser. "My latest task is to reorganise entirely the fishing industry along 1,000 miles of coastline. There are approximately 25,000 fishermen who catch 100,000 tons of fish annually. This works out at 4 tons per fisherman every year. It's fantastic." "Sorry," he added, "I sound like Billy Graham quoting the Bible."

There is a very deep affection between Dr Phillips and the Sultan, bred perhaps by their mutual love of desert places. Dr Phillips calls the King of Oman "My Sul-tan" with the stress lingering on the last syllable. At the beginning of his last expedition to Oman, he was invited to dinner at the Sultan's white palace in Muscat together with his mother, whose name is Sunshine, and his sister, Merilyn. After dinner the Sultan stood up, raised his golden goblet to Dr Phillips' mother and said with great solemnity, "I salute you, for you have brought to my country the only true friend I have."

When I asked Dr Phillips if he was proud to have been the first American to reach Sheba's golden lost city, he said, "Look, I'm not interested in planting American flags. I'm an archaeologist, and I employ international staffs. Actually I had several English people working for me." Then he added: "But you can say we beat the British to Mareb."

His sister, Merilyn, had been listening with quiet interest. She is a small, beautiful woman who was once a model in New York, and she has won several beauty contests. I asked her why she had ventured into one of the most desolate regions of the world. She replied: "I have always lived in the shadow of a great explorer, and I wanted to prove that I could do something worthwhile on my own. And I chose the Gobi desert because my brother had never been there."

Lift stuck

Dr Phillips butted in: "My sister arrived, and as we were up in the lift, the darn thing stuck. After surviving the Gobi, she thought, 'Hell, what a way to die.'"

Merilyn continued: "I caught a Soviet ship from Japan to Eastern Russia, then I struck across country to Mongolia. I got caught in the worst floods in Mongolian history. Did you read about them?" Dr Phillips said: "We're not very hot on Mongolian news, honey." Merilyn went on: "I set off in a jeep with a guide and an interpreter. We followed a rough map compiled by an early explorer in 1923, but it was pretty unreliable. We had to keep stopping camel caravans and asking, 'which way to the Gobi?'

Suspicious

"The local officials were sometimes suspicious of me, and I got to most places by bursting into tears." I asked her if she was able to cry at will. "Well, no," she replied, "but I was genuinely upset most times. Sometimes it was all terribly lonely and frustrating. They celebrated Mongolia's 45th anniversary of independence while I was there," she added. "Of course, we don't recognise them. Silly, really, isn't it? They had a big celebration with all-in wrestlers. Five hundred guys fighting all at once. Amazing. They wore big boots and bikini pants."

I asked the astonishing couple what were their immediate plans. "I'm not sure, said Dr Phillips, we may go to Vietnam as correspondents – for a holiday. But now we want to sell books, *inshallah*, God willing."

NEW THINGS

Above: New *Man From UNCLE* multi-purpose pistol/rifle, complete with stock and accessories, 6s 11d from Gamages and Hamleys

New toy: the Kreepy Kwiver, made of a jelly-like plastic. 12s 6d from Hamleys, Oxford Street Cards and Gifts.

New executive desk set, 8¼ guineas. From Harrods, Fortnum & Mason, and some electrical shops.

New eye palette by Orlane. It contains four different colours of eye-shadow and a small brush – 33s from Selfridges.

Above: New scent by Picot called Akaba. ½-oz bottle, seen above, 43s 3d; also in ¼-oz and 1-oz bottles. From Selfridges

Above: New tape player for cars and cabin cruisers. Available from Harrods at 43 guineas. Loudspeakers cost five guineas a pair.

Below right: New from Japan: An executive de luxe desk lamp called "The Moonlight." Available at £6 6s for the de luxe, £4 19s 6d smaller size. From Selfridges.

Below left: New men's shoes by Barker, The Langton, a lightweight shoe in the new spade-toe style; hand-finished. From Selfridges, £6 16s 6d.

Below: New Letterpress transfer lettering pack, especially designed for use in the home. In black and gold. Can be bought at most good stationers, 3s 11d.

THEATRE

Apparently I'm the only critic in London who dares announce that he actually enjoyed *The Decline and Fall of the Entire World as Seen Through the Eyes of Cole Porter*. I say this first because it is the sort of show that splits this particular fun-loving commentator right down the middle. My right half responded to the verve, the loud, bright singing, the crisp dancing; my left- or sinister-half grew angry and distressed.

The revusical (as it is appallingly called in the programme) is a compendium of unfamiliar songs by Cole Porter, strung together by a facetious commentary and decorated with projections, either of photographs of places and people, or of derivative but amusing paintings by Shirley Kaplan. The songs are rejects, sketches or overlooked stuff from successful musicals.

Major voice

Now, I don't think anyone would contest the view that Cole Porter will be regarded as one of the major voices of the 20th century on his particular level. His mind was literary, salacious, satirical, sentimental; his melodic invention endless. In a lyric of utter simplicity he could make vocal the confused emotions of inarticulate millions.

The problem the show raises is this: does established greatness justify in itself the resurrection of trivia? Does *La Traviata* justify revivals of early and clumsy Verdi operas? does *Hamlet* justify *Two Gentlemen of Verona*?

Academic interest

A great artist's lesser moments may have academic interest, but can *I Love Paris* make me think any more of *I Happen to Like New York* (the most awful number I've ever heard, *ever*); or can *Brush up Your Shakespeare* justify something called *Etiquette* – which, sending up Emily Post, is a good, but clearly unworked-out idea. Personally I don't think so; though I am pleased to have heard these songs.

There are nine credits on the programme for various aspects of the revue, but ultimate responsibility rests with Mr Ben Bagley, who devised the whole thing. Mr Bagley has hit an altogether new low.

Ludicrous notes

One need really go no further than the ludicrous programme notes – a mind that produced these can have nothing in common with Porter. And in his direction, Mr Bagley has introduced a new theatrical style. We all know about High Camp, and at the Whitehall we have assimilated Coach Party Camp. Now comes Brutal Camp. This consists of inspiring your actors to camp it up on every word and get laughs (however inept, crude or unnecessary) from every single line. This means that the revue is pitched on a level of ferocious gaiety with far too few moments of peace; and one tends to laugh too much.

The cast is urged to send up and satirise the various styles of the respective periods; a straight re-creation would have been more suitable. A joky impersonation of Bea Lillie denigrates the singer and the song; a bitchy remark about Ethel Merman washes a major figure overboard.

Big girl, big voice

Yet I enjoyed myself, largely because of a lady called Travis Hudson. She's a big girl, with a big voice; but warm of personality and remarkably witty. She does a crude, but amusing take-off of Sophie Tucker, and in her performance of a song called *I Loved Him, but He Didn't Love Me*, the quiet, authentic voice of Cole Porter is heard. Barbara Evans (a baritone, I think) is excellent and makes a good job of *Find me a Primitive Man*. Joan Heal is better with a long dress and a point number, than as a "drunken stripper. The piano-drums-bass trio-in-a-box is one of the evening's joys.

Those who know and enjoy Cole Porter will like all this. The literary verses are there, the name-dropping, the superbly devised rhymes – and some surprisingly dirty jokes.

Hello, Jessie

A Share in the Sun by Terence Kelly and Campbell Singer, presents the soothing spectacle of the problems of the very rich and may well attract theatregoers to the Cambridge for months to come. However, tired businessmen might prefer to spend the evening at home curled up with a good balance sheet.

The theme is high finance and share juggling, and the dialogue reaches its highest pitch of drama in discussions of debentures, proxies and stock options. A motley group of well-heeled investors plan to build a Caribbean hotel. Jessie Matthews plays a rich widow who represents the forces of business rectitude, while Ron Randell is suitably high-powered as an American speculator. Shareholders meetings take place in New York and Jamaica alternately which provides an excuse for a change of set and a recital of jet timetables. The audience would have found an agenda helpful.

roger baker

WEST END

openings

M 12 Sept: **LITTLE MALCOLM AND HIS STRUGGLE AGAINST THE EUNUCHS.** National Youth Theatre, Royal Court, Sloane Square, SW1 (SLO 1745). Author: David Halliwell. Dir: Michael Croft. Cast: Timothy Dalton, Diana Porter. 7.30. Sat: 5.0, 8.0

W 14 Sept: **THE MAN OF DESTINY** and **O'FLAHERTY VC,** Mermaid, Puddle Dock, Blackfriars, EC4 (CIT 7656). Author: G B Shaw. Robert Kidd, Peter Gill. 7.0. Cont: M & T: 8.40. W-Sat: 6.10, 8.40. Ends 15 Oct

current

ALIBI FOR A JUDGE, Savoy, Strand, WC2 (TEM 8888). Andrew Cruickshank is the high court judge involved with the pretty wife of a man he's just sent down. 8.0 (ends 10.30). W: 2.30 (ends 4.50). Sat: 5.0 (ends 7.20). Opened 4 Aug 1965

ARSENIC & OLD LACE, Vaudeville, Strand, WC2 (TEM 4871). Pungent revival of deliciously nasty comedy. Dame Sybil Thorndike and Athene Seyler stir the brew. 8.0 (ends 10.20). W: 2.45 (ends 5.5). Sat: 5.0 (ends 7.20). Opened 23 Feb 1966

Colin Blakely is Pizarro in Shaffer's epic treatment of the Spanish conquest of Peru, "Royal Hunt Of The Sun."

THE BELLOW PLAYS, Fortune, Russell Street, WC2 (TEM 2238). Miriam Karlin and Harry Towb in three short dialogues. *Out From Under, Orange Soufflé* and – probably the most amusing – *The Wen*. 8.15 (ends 10.20). Th & Sat: 5.30 (ends 7.35); 8.15 (ends 10.20). Opened 28 June 1966

BEYOND THE FRINGE, 1965, May Fair, May Fair Hotel, Stratton Street, W1 (MAY 3036). It's a bit behind it now, but even the 50th cast change pleasantly revives nostalgia for the good old days of satire. 8.40 (ends 10.50). Th, Sat: 6.0 (ends 8.10). Opened 15 Apr 1964

BLACK & WHITE MINSTREL SHOW, Victoria Palace, Victoria Street, SW1 (VIC 1317). It would make a fair television show, this. 6.15 (ends 8.30); 8.45 (ends 10.50). Opened 15 May 1962

BOEING-BOEING, Duchess, Catherine Street, WC2 (TEM 8243). Peter Byrne (TV's Andy Crawford) juggles old school friend, three air hostesses and eccentric maid in and out of various doors. 8.0 (ends 10.10). W: 2.45 (ends 4.50). Sat: 5.15 (ends 7.20). Opened 20 Feb 1962

CHARLIE GIRL, Adelphi, Strand, WC2 (TEM 7611). Anna Neagle singing and dancing; Joe Brown and Hy Hazell ditto in a summertime Cinderella fable. 7.30 (ends 10.10). Th: 3.0 (ends 5.30). Sat: 5.30 (ends 8.0); 8.30 (ends 11.0). Opened 15 Dec 1965

COME SPY WITH ME, Whitehall, Trafalgar Square, SW1 (WHI 6692). Danny la Rue changes his drag a dozen times but Barbara Windsor does get a look in during the high camp routines. 8.0 (ends 10.30). Sat: 5.30 (ends 8.0); 8.30 (ends 11.0). Opened 31 May 1966

Elvi Hale is the wife wi gets involved with the m who imprisoned her husba in "Alibi For A Judge."

THE DECLINE AND FALL THE ENTIRE WORLD AS SE THROUGH THE EYES OF CO PORTER, Criterion, Piccad (WHI 3211). Created and devis by Ben Bagley. Cast: Joan He Travis Hudson, Barbara Eva Bill Oddie, Rod McLennan. 7. Sat Mat: 6.30. Opened 29 Aug 1

EARLY ONE MORNING, A Theatre Club, Great Newp Street, WC2 (TEM 3334). Auth Glyn Jones. Dir: David Poul Cast: Jill Browne, Trevor Ban ter. 8.0. Sat: 5.30, 8.30. Opened Aug. Ends 24 Sept

HELLO DOLLY! Theatre R Drury Lane, WC2 (TEM 8106). transatlantic bombshell has come a touch cosy with D Bryan wow-wow-wowing. (ends 10.0). W & Sat: 2.30 (e 5.0). Opened 2 Dec 1965

AN IDEAL HUSBAND, Piccad oppsite Regent Palace Hotel, (GER 4506). Author: Oscar W Dir: James Roose Evans. *Fin siècle* morality among the Wil epigrams, together with Marg Lockwood, Richard Todd Roger Livesey. 7.45 (ends 10 Th Mat: 3.0 (ends 5.30). Sat: (ends 7.30); 8.30 (ends 11.0). Ope 13 Aug

JOHNNY MATHIS ENTERTA Prince of Wales, Coventry Str W1 (WHI 8681). 8.0. W & Sat: 8.30. Ends 1 Oct

THE KILLING OF SISTER GEORGE, St Martin's, West Street, off Cambridge Circus, WC2 (TEM 2443). Hermione Baddeley is now the radio actress who loses her part, and Andrée Melly her lover. 8.0 (ends 10.25). Sat: 5.30 (ends 7.55); 8.30 (ends 11.0). T: 3.0 (ends 5.25). Opened 17 June 1965

THE KING'S MARE, Garrick, Charing Cross Road, WC2 (TEM 4061). Extended bedroom farce with the delectable Glynis Johns playing Anne of Cleves to Keith Michell's Henry VIII. 8.0 (ends 10.15). W & Sat: 3.0 (ends 5.15). Opened 20 July 1966

LET'S GET A DIVORCE, Comedy, Panton Street, SW1 (WHI 2578). Fenella Fielding, Hugh Paddick and Barry Foster in an admired English version of a Sardou

comedy. 8.30 (ends 10.40). W & Sat: 6.0 (ends 8.10). Opened 26 July 1966

LONDON LAUGHS, Palladium, Argyll Street, W1 (GER 7373). London is actually a bit more sophisticated than this, but Jimmy Tarbuck is engaging, Harry Secombe booming and Anita Harris swinging. 6.15 (ends 8.30); 8.45 (ends 11.0). Sat: 2.40 (ends 4.55). Opened 6 May 1966

THE MOUSETRAP, Ambassadors, West End, WC2 (TEM 1171). After 14 years, still a mystery. 8.0 (ends 10.30). T: 2.45 (ends 5.10). Sat: 5.0 (ends 7.30)

OLIVER! New Theatre, St Martin's Lane, WC2 (TEM 3878). A great original, a touch sweetened by its long run, but great for the kids. 7.45 (ends 10.15). T & Sat: 4.30 (ends 6.50). Opened 30 June 1960. Ends 10 Sept

PICTURES IN THE HALLWAY, Mermaid, Puddle Dock, Blackfriars (CIT 7656). Author: Sean O'Casey. Adaptor: Paul Shyre. Dir: Peter Duguid. Cast: Annette Crosbie, James Ellis, Barry Keegan, Peggy Marshall. M & T: 8.40. W-Sat: 6.10, 8.40. Ends 10 Sept

THE PRIME OF MISS JEAN BRODIE, Wyndham's, Charing Cross Road, WC2 (TEM 3028). Muriel Spark's dry, witty novel in a watery adaptation, but totally redeemed by Vanessa Redgrave in the title role. 8.0 (ends 10.15). W: 3.0 (ends 5.15). Sat: 5.45 (ends 8.0); 8.30 (ends 10.45). Opened 5 Mar 1966

PUBLIC AND CONFIDENTIAL, Duke of York's, St Martin's Lane, WC2 (TEM 5122). John Gregson, as a Tory minister, struggles with his conscience. Constance Cummings is his alcoholic secretary/mistress. 8.0 (ends 10.30). Th Mat: 2.30 (ends 5.0). Sat: 5.0 (ends 7.30); 8.15 (ends 10.45). Opened 17 Aug 1966

ROBERT & ELIZABETH, Lyric, Shaftesbury Avenue, W1 (GER 3686). Musical version of The Barretts of Wimpole Street. Conventional in harmony and style, but as comfortable as hot chocolate at bedtime. 7.30 (ends 10.25). Th & Sat: 2.30 (ends 5.25). Opened 20 Oct 1964

Tom Courtenay is the young student in "The Cherry Orchard" on the open arena stage at Chichester.

SAY WHO YOU ARE, Her Majesty's, Haymarket, SW1 (WHI 6606). Ian Carmichael and Patrick Cargill have woman trouble, not aided by the insufficiencies of the telephone. M-Th: 8.15 (ends 10.25). F, Sat: 6.0 (ends 8.10); 8.45 (ends 10.55). Opened 14 Oct 1965

A SHARE IN THE SUN, Cambridge, Earlham Street (TEM 6056). Authors: Terence Kelly, Campbell Singer. Dir: Harold French. Cast: Jessie Matthews, Ron Randell, Alan Gifford, John Bentley, Gordon Tanner. 8.0. Opened 31 Aug

THE SOUND OF MUSIC, Palace, Cambridge Circus, W1 (GER 6834). The hills are alive with it, and not only that, they've been alive since 18 May 1961. 7.30 (ends 10.25). W & Sat: 2.30 (ends 5.15)

SPRING & PORT WINE, Apollo, Shaftesbury Avenue, W1 (GER 2663). Bill Naughton's study of a family rebelling against the heavy father, who is Alfred Marks. Ruth Dunning is mother. 8.0 (ends 10.15). Th & Sat: 6.0 (ends 8.15); 8.40 (ends 10.55). Opened 19 Nov 1965

THE SQUARE and **LA MUSICA,** Jeanetta Cochrane, Holborn, WC1 (CHA 7040). Author: Marguerite Duras. Dir: Milo Sperber. Cast: Amanda Reiss, Paul Gilard, Joanna Dunham, Sandor Eles. 7.45. Opened 25 Aug. Ends 17 Sept

THERE'S A GIRL IN MY SOUP, Globe, Shaftesbury Avenue, W1 (GER 1592). Barbara Ferris is a sweet little Chelsea bird who meets Donald Sinden, an up-stage cookery writer. Very funny and sharp. 8.15 (ends 10.30). W: 2.30 (ends 4.45). Sat: 6.0 (ends 8.15); 8.45 (ends 11.0). Opened 15 June 1966

Jill Browne returns from television to the stage, as 50 per cent of the cast in "Early One Morning."

WAIT UNTIL DARK, Strand, Theatre, Aldwych, WC2 (TEM 4143). Honor Blackman returns to the stage as the blind wife of a photographer unwittingly involved in dope-peddling. 7.45 (ends 10.5). Th: 3.0 (ends 5.20). Sat: 5.30 (ends 7.50); 8.30 (ends 10.50). Opened 27 July 1966

YOU NEVER CAN TELL, Theatre Royal, Haymarket, SW1 (WHI 9832). Not one of Shaw's most brilliant comedies, but Sir Ralph Richardson is virtuosic. 7.45 (ends 10.30). Sat: 5.0 (ends 7.45); 8.15 (ends 11.0). W: 2.30 (ends 5.15). Opened 12 Jan. Ends 17 Sept

REPERTORY

NATIONAL YOUTH THEATRE, Scala, Charlotte Street, W1 (MUS 5731). Until Sat 10 Sept: ANTONY AND CLEOPATRA. Dir: Michael Croft. Return of last year's successful production. 7.30. Th & F: 2.0

ROYAL COURT, Sloane Square, SW1 (SLO 1745). Until Sat 10 Sept: BARTHOLOMEW FAIR. Jonson's bawdy period comedy. 7.30. Sat: 5.0, 8.0

NATIONAL THEATRE COMPANY, Old Vic, Waterloo Road, SE1 (WAT 7616). Th 8 Sept: OTHELLO. Olivier's greatest impersonation. 2.15 (ends 5.25)
Th 8, F 9 Sept: JUNO AND THE PAYCOCK. Olivier directs Sean O'Casey's comedy-flecked melodrama. 7.30 (ends 10.0)
Sat 10 Sept: MUCH ADO ABOUT NOTHING. Revival of Zeffirelli's diverting, controversial production. 2.15 (ends 5.10). 7.30 (ends 10.30

QUEEN'S, Shaftesbury Avenue, W1 (REG 1166). Th 8, F 9 Sept: A BOND HONOURED by Osborne and BLACK COMEDY by Shaffer. Most recent controversial play and the funniest. 7.30 (ends 10.15)
Sat 10, T 13, W 14 Sept: A FLEA IN HER EAR. 7.30 (ends 10.0). Sat & Wed Mats: 2.15 (ends 4.45)
M 12 Sept: OTHELLO. Olivier moves from the Old Vic. 7.30 (ends 10.40)

ROYAL SHAKESPEARE COMPANY, Aldwych, Strand, WC2 (TEM 6404). Th 8 Sept: TANGO by Mrozek. 8.0 (ends 10.15)
F 9-T 13 Sept: DAYS IN THE TREES by Marguerite Duras. Peggy Ashcroft in virtuoso performance. 8.0 (ends 10.5)
Sat 10, W 14 Sept: THE METEOR by Dürrenmatt. Patrick Magee as a twice-resurrected man. Sat: 2.30 (ends 4.30). W: 8.0 (ends 10.0)

PERIMETER

ASHCROFT THEATRE, Fairfield Hall, Croydon (CRO 9291). RULE OF THREE. Until Sat 10 Sept: 8.0. Sat Mat: 5.0

GOLDERS GREEN HIPPODROME, NW11 (SPE 0022). THE BESPOKE OVERCOAT and THE DOCK BRIEF with David Kossoff, Howard Goorney. Until Sat 10 Sept: 8.0. Th & Sat Mats: 2.30

INTIMATE THEATRE, Palmers Green, N13 (PAL 3798). THE PEACOCKS MUST GO. Until Sat 10 Sept: 7.30. Th Mat: 2.30. Sat: 5.0, 8.0

NEW THEATRE, Bromley, Kent (RAV 6677). SEE HOW THEY RUN. Until Sat 10 Sept: 7.45. Th Mat: 2.30. Sat: 5.15, 8.0

RICHMOND THEATRE, The Green, Richmond (RIC 0088). THE RIGHT HONOURABLE GENTLEMAN. Until Sat 17 Sept: 7.45. Sat: 5.30, 8.15

THEATRE ROYAL, Windsor, Berks (95-61107). GASLIGHT with Wensley Pithey. Until Sat 10 Sept: Th: 2.30, 7.30. F: 8.0. Sat: 4.45, 8.0

WIMBLEDON THEATRE, SW19 (WIM 5211). BIG BAD MOUSE with Eric Sykes, Jimmy Edwards. Until Sat 10 Sept: 7.30. Th Mat: 2.30. Sat: 5.0, 8.15

OUT OF TOWN

CHICHESTER FESTIVAL THEATRE, Sussex (0243-86333). Th 8, F 9 Sept: THE CHERRY ORCHARD. Author: Chekov. Celia Johnson as Ranevska. Distinguished cast occasionally pins down elusive atmosphere. Th: 2.0. F: 7.0
Th 8, Sat 10 Sept: MACBETH. John Clements, Director of the theatre, takes the title role. 7.0. Sat Mat: 2.0

ROYAL SHAKESPEARE THEATRE, Stratford-upon-Avon, Warwickshire (0789-2271): Th 8, F 9, M 12 Sept: TWELFTH NIGHT. Diana Rigg assumes boy's clothes as Viola. 7.30. Th Mat: 2.0
Sat 10, W 14 Sept: HENRY V. Ian Holm's performance makes up for his lack of inches. 2.0
Sat 10, T 13, W 14 Sept: HAMLET. More chances to see David Warner's contemporary interpretation. 7.30

YVONNE ARNAUD THEATRE, Millbrook, Guildford, Surrey (0483-60191). ANGIE AND ERNIE. Authors: Peter Jones, K B Laffan. Comedy of marriage with Peter Jones, Nerys Hughes, Anna Wing. 7.45. Th Mat: 2.30. Sat: 5.0, 8.0

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FILMS

Perhaps the most doleful aspect of *The Chase* (X, Odeon, Leicester Square, from 8 September) is that it is, for the most part so well acted, so well photographed and undeniably gripping. Personally, I have no time for a film which parades its own extreme bloodiness and total incredibility before it, like a standard to be proud of. I fancy it will evoke nothing but repulsion from anyone who still rates entertainment and involvement with believable characters as equals with the more inhuman, metallic qualities.

The characters of the southern states town where the action takes place find all their prejudices and baser instincts rising to the surface for some reason when a hometown boy (Robert Redford) escapes from a near-by prison (in a very good, edgy beginning). The sheriff (Marlon Brando) and his wife (Angie Dickinson) are about the only people in town who aren't murder minded, and don't want to turn the manhunt into (a) a lynching or (b) a carnival. Not surprisingly,

Anthony Perkins stars in Claude Chabrol's "Hitchcockian" thriller, "The Champagne Murders."

with the whole of the town against them, it turns into both, and a bloodbath too. Bestiality wins every time.

The plot hinges on a series of stupid misunderstandings by characters who have not a vestige of originality about their dialogue and actions, and seem to have sprung from a mould made partially from Grace Metalious, partially from Mickey Spillane. James Fox, Redford, Brando and Jane Fonda all put a great deal more into their parts than the novelettish characters deserve; but, as a film, I hated it.

● *Assault on a Queen* (U, Plaza, Piccadilly Circus, from 8 September) has neither acting, photography or tension to come to the rescue of its dialogue. It's hard to define what went wrong with this tale of a group of soldiers of fortune who attempt to hold up the *Queen Mary*, or indeed to imagine what mood was being aimed at. Suspense, presumably, but, if so, what was the reasoning behind the jazzy, suspense - destroying theme music? Why the tatty old sets that look like a Dorothy Lamour reject, or the studio tank sea scenes which are not far above pantomime standard? Frank Sinatra, Virna Lisi and Tony Franciosa have the leading roles, but they might more profitably have been given to Crosby, Hope and Lamour.

david quinlan

OPENING

ASSAULT ON A QUEEN (U). A mixture of suspense, action and humour, aimed at the spirit of *Ocean's Eleven*. An oddly assorted collection of rogues, led by Frank Sinatra, salvage a sunken U-boat and hold up the *Queen Mary* by threatening to torpedo it. Directed by Jack Donohue, the film is a disappointment, largely because of highly artificial sets. Script at times verges on the banal. (Virna Lisi, Tony Franciosa. Col. 106 min.) *Plaza, Piccadilly Circus*. WHI 8944. Opens Th 8 Sept

THE CHASE (X). Supposedly an indictment of small-town intolerance and hypocrisy, set in Texas, directed by Arthur Penn. A young man (Robert Redford) breaks jail, becomes suspected of murder and finds himself the object of mob-violence. Marlon Brando is utterly convincing as the sheriff, but the plot is very novelettish. (Marlon Brando, Jane Fonda, Robert Redford, E G Marshall, James Fox. Dir: Arthur Penn. Col. 134 min.) *Odeon, Leicester Square*. WHI 6111. Opens Th 8 Sept

KALEIDOSCOPE (A). Consciously trendy, flimsy story of the affair between an American gambler (Warren Beatty) and the owner of a fashionable Chelsea boutique (Susannah York), and the system he devises for winning a fortune at cards. Quite fun in its way. (Clive Revill, Eric Porter. Dir: Jack Smight. Col. 93 min.). *Warner, Leicester Square*. GER 3423. Opens Th 8 Sept

WEST END

ARABESQUE (A). Sophia Loren a mystery girl – and Gregory Peck – a university professor – puzzle over a plot involving an intrigue to assassinate a middle-eastern Prime Minister. Cinematic high jinks are taken to excess, although it is sporadically amusing. (Col. 105 min.) *Prince Charles, Leicester Place*. GER 8181

BATTLE OF THE BULGE (A). Modern warfare effectively shown as the stuff of Cinerama. (Henry Fonda, Robert Shaw, Pier Angeli. Col. 163 min.) *Coliseum, St Martins Lane*. TEM 3161. 2.30, 8.0. Sat: 2.0, 5.20, 8.45, 11.45. Sun: 4.0, 7.30

THE BLUE MAX (A). George Peppard is an unscrupulous German flier, prepared to do anything to gain the Blue Max, the most coveted medal the Kaiser's air force can gain. A certain winner with aviation fanatics. (James Mason, Ursula Andress. Col. 155 min.) *Metropole, Victoria*. VIC 4673. 2.30, 8.0. Sun: 4.0, 8.0

CAST A GIANT SHADOW (A). Long, long drama of the 1948 Israeli freedom fight. Only the end is really moving. (Kirk Douglas, Senta Berger, Yul Brynner. Col. 138 min.) *London Pavilion, Piccadilly Circus*. GER 2982. 11.20, 2.15, 5.15, 8.25. Sun: 2.15, 5.15, 8.25

DARLING . . . (X). The director, John Schlesinger, attempts to lay bare the decadence of contemporary life, and succeeds only in misplaced, rather aimless bitterness. (Julie Christie, Dirk Bogarde, Laurence Harvey. 127 min.) *Windmill, Great Windmill Street*. GER 7413. 1.0, 3.33, 6.8, 8.45. Sat only: 11.0. Sun: 4.0, 6.33, 9.8

DOCTOR ZHIVAGO (A). The long-awaited production of Boris Pasternak's novel, directed by David Lean. With Omar Sharif as Yuri Zhivago and Julie Christie unforgettable as Lara. Good entertainment. (Geraldine Chaplin, Tom Courtenay, Alec Guinness. Col. 193 min.) *Empire, Leicester Square*. GER 1234. 2.30, 7.30. Sat only: 11.30 pm. Sun: 3.0, 7.30

LES ENFANTS DU PARADIS (A). One of the great French classics now seen in its original form. It traces the life and loves of a group of French actors working in 19th century Paris. Notable for the exquisite mime scenes featuring Jean-Louis Barrault. (Pierre Brasseur, Arletty, Maria Cajares, Pierre Renoir. Dir: Marcel Carné. 188 min.) *Academy One, Oxford Street*. GER 2981. 1.0, 4.15, 7.40. Sun: 5.15, 7.40. Ends 14 Sept

HOW TO STEAL A MILLION (U). William Wyler's first comedy since *Roman Holiday*, with Audrey Hepburn delicious as an art thief bent on acquiring a Cellini nude, and Peter O'Toole, an elegant detective who becomes her partner in crime. (Col. 123 min.) *Carlton, Haymarket*. WHI 3711. 1.0, 3.30, 6.5, 8.40. Sat only: 11.15 pm. Sun: 3.30, 6.5, 8.40. Ends 14 Sept

I WAS HAPPY HERE (A). Traces the gradual disillusionment of a young Irish girl who tries to recapture a former love affair. Fine photography and atmosphere, but one finds little sympathy for the characters. (Sarah Miles, Sean Caffrey, Cyril Cusack). With: *The Mistress* (X). *Berkeley, Tottenham Court Road*. MUS 8150

KHARTOUM (U). Colossal battle scenes and an all-star cast have been added to strict historical accuracy. Charlton Heston plays General Gordon and Laurence Olivier is the Mahdi. (Ralph Richardson, Richard Johnson. Col. Cinerama. 130 min.) *Casino, Old Compton Street, W.1*. GER 6877. 2.30, 7.45. Sat: 2.0, 5.20, 8.40, 11.45. Sun: 4.30, 7.50

THE LIQUIDATOR (A). Variation on the espionage theme, but the low-comedy dialogue gives Rod Taylor and Trevor Howard very little chance to make anything of such unsubtle surroundings. The girls are woefully weak. (Jill St John, Akim Tamiroff, Eric Sykes. Col. 104 min.) *Ritz, Leicester Square*. GER 1234. *Jacey, Marble Arch*. MAY 6396. *Ritz*: 12.30, 2.40, 4.50, 7.0, 9.10. Sat only: 11.36. Sun: 2.30, 4.40, 6.50, 9.0. *Jacey*: 12.44, 3.16, 5.48, 8.20. Sun: 3.30, 5.52, 8.24

MY FAIR LADY (U). Rex Harrison carries the film along in commanding style, with Audrey Hepburn as a spirited, though rather inadequate, Liza. Great vitality, but played a little too safe. (Stanley Holloway, Wilfrid Hyde White. Col. 185 min.) *Studio One, Oxford Street*. GER 3300. 1.0, 4.30, 8.0. Sun: 3.40, 7.0

OTHELLO (U). Faithful record of the National Theatre production with Laurence Olivier giving a performance that salutes greatness as the Moor. (Maggie Smith, Frank Finlay. Col. 170 min.) *Odeon, Haymarket*. WHI 2738. 2.30, 7.30. Sat: 12.30, 4.5, 7.45. Sun: 4.30, 8.0

RICHARD III (U). The best of the British Shakespeare films, with Olivier giving a magnificent, spine-juddering performance as Richard Crookback. Splendidly sharp colour photography. (Laurence Olivier, Claire Bloom, Ralph Richardson, John Gielgud. Col. 158 min.) *Academy Two, Oxford Street*. GER 5129. 12.30, 3.10, 6.0, 8.50. Sun: 5.10, 7.55. Ends 21 Sept

THE RUSSIANS ARE COMING, THE RUSSIANS ARE COMING (U). Both Americans and Russians are satirically shot at in a film that's funny visually rather than vocally, although tending to outstay its welcome near the end. (Carl Reiner, Eva Marie Saint, Alan Arkin. Col. 125 min.) *Leicester Square Theatre*. WHI 5252. 1.10, 3.35, 6.5, 8.40. Sun: 3.35, 6.5, 8.40

THE SOUND OF MUSIC (U). Hosts of singing nuns and children. Christopher Plummer is the somewhat authoritarian father of the brood; Julie Andrews another wholesome governess. (Peggy Wood, Eleanor Parker. Col. Todd-AO. 170 min.) *Dominion, Tottenham Court Road*. MUS 2176. 2.30, 8.0. Sun: 4.30, 8.0

SUDDENLY LAST SUMMER (X). One of the best of the Tennessee Williams' plays so far filmed, with Taylor and Hepburn vying for acting honours. Startlingly effective and not for the squeamish. (Elizabeth Taylor, Katharine Hepburn, Montgomery Clift. 124 min. With: *The Grip of Fear*. *Columbia, Shaftesbury Avenue*. REG 5414. Pgm: 1.5, 3.10, 7.0. Sat only: 10.0. Sun: 3.0, 7.0

THE TEN COMMANDMENTS (U). A revival of Cecil B de Mille's lavish pseudo-marathon, with much reverence, but little historical sense. Extras by the thousand. (Charlton Heston, Yul Brynner. Col. 219 min.) *Astoria, Charing Cross Road*. GER 5385. 2.0, 7.0. Sun: 6.0

THOSE MAGNIFICENT MEN IN THEIR FLYING MACHINES (U). A host of international stars gathered for a comedy about the 1910 London-Paris air race. Some good shots of early aeroplanes, but little feeling for comic effect. (Terry-Thomas, Sarah Miles, Stuart Whitman, James Fox, Eric Sykes. Col. 130 min.) *Rialto, Coventry Street*. GER 3[illegible]. 12.20, 3.0, 5.40, 8.20. Sat only: 11[illegible]. Sun: 2.45, 5.30, 8.15

THE WAR GAME (X). Written and produced by Peter Watkins. Imaginary nuclear attack on Britain (50 min.) With: *Four in the Morning* (X). *Piccadilly Circus Classic*. GER 2380. Pgm: 12.15, [illegible]5, 3.35, 6.5, 8.35. Sat only: 11.15 [illegible]m. Sun: 12.45, 3.10, 5.40, 8.10

THE WAR IS OVER (X). Alain Resnais' latest investigation into the past and present, which caused such controversy when shown at Cannes. A veteran of the Spanish Civil War (Yves Montand), now living in France, dwells on the effect the past has had on him. (Ingrid Thülin. 121 min.) With: *The Great Steam Fair* (U). *Cameo-Poly, Upper Regent Street*. [illegible]AN 1744. 1.10, 3.30, 6.0, 8.30. Sun: [illegible]45, 6.10, 8.30

WHO'S AFRAID OF VIRGINIA WOOLF? (X). A middle-aged couple and their violent, utterly destructive quarrels, in which they ruthlessly tear at each other's weaknesses. The couple are well played by Elizabeth Taylor and Richard Burton. (George Segal, Sandy Dennis. 132 min.) *Curzon, Curzon Street*. GRO 3737. 12.50, 3.20, 5.55, 8.25. Fri & Sat: Late Show 11.0. Sun: 3.0, 5.30, 8.10

THE WRONG BOX (U). Star-studded black comedy about the murderous efforts of two orphans (Peter Cook and Dudley Moore) to ensure that their uncle (Ralph Richardson) is the last survivor of a mammoth lottery. Well worth a view. (John Mills, Michael Caine, Nanette Newman, Wilfrid Lawson, Peter Sellers. Col. 110 min.) With: *The Man Who Wagged His Tail* (A). *La Continentale, Tottenham Court Road*. MUS 4193. 1.40, 5.15, 8.50. Sun: 5.20, 8.50. Ends 14 Sept

GENERAL RELEASE

• Sunday programme differs
† Check with cinema

DISTRICT DIRECTORY

Baker Street Classic. 24, 26.
•**Belmont Essoldo.** 2, 17.
Brixton Classic. 1, 23.
•**Camberwell Grand.** 5, 43.
Chelsea Classic. 27, 30.
Chelsea Essoldo. 11, 25.
Croydon Classic. 28.
Dalston Classic. 20, 50.
Ealing Walpole. 6.
East Ham Granada. 4.
Edgware Road ABC. 53.
Edgware Road Gala-Royal. 15.
Erith Odeon. 55.
Finchley Rex. 14.
Finsbury Park Astoria. 18.
Fulham Road ABC. 53.
Golders Green Ionic. 22.
•**Hackney Essoldo.** 5, 7.
Hammersmith Broadway. 34.
Hampstead Classic. 16.
Hampstead Everyman. 21, 47.
•**Harringay Curzon.** 34, 52.
Hayes Essoldo. 11.
Hendon Gala. 42.
Highams Park Regal. 9, 10.
Kilburn Classic. 45, 46.
Kilburn Grange. 56.
Kingston Odeon. 12.
Notting Hill Classic. 38, 48, 52.
†**Oxford Street Cinephone.** 29.
Piccadilly Jacey. 40.
Praed Street Classic. 8.
Queensbury Essoldo. 34, 44.
•**Southfields Plaza.** 2.
Stepney Odeon. 55.
Stockwell Classic. 49.
•**Tooting Astoria.** 32, 33, 35, 36, 37
Tooting Classic. 39.
•**Victoria Biograph.** 3, 41.
Victoria Cameo. 13, 51.
Wandsworth Road Granada. 14.
Waterloo Station Classic. 19.
Watford Odeon. 54.
Westbourne Grove International Film Theatre. 31.

ADVENTURE

1 **Against All Flags** (U). Errol Flynn, Anthony Quinn. Fri, three days: Brixton Classic

2 **Born Free** (U). Virginia McKenna. Until Sat: Belmont Essoldo. Mon, six days: Southfields Plaza

3 **Executioner on the High Seas** (A). Richard Harrison. Mon, three days: Victoria Biograph

4 **The Great Wall** (A). Shintaro Katsu. Fri, seven days: East Ham Granada

5 **Smugglers' Island** (U). Jeff Chandler. Until Sat: Camberwell Grand. Sun, four days: Hackney Essoldo

6 **The 300 Spartans** (U). Richard Egan. Fri, seven days: Ealing Walpole. With: Sink the Bismarck! (U)

7 **The Warrior and the Slave Girl** (U). Gianna Maria Canale. Until Sat: Hackney Essoldo

COMEDIES

8 **Do You Like Women?** (X). Sophie Daumier. Fri, seven days: Praed Street Classic. With: Secret Paris (X)

9 **The Glass Bottom Boat** (U). Doris Day, Rod Taylor. Until Sat: Highams Park Regal

10 **The Great Race** (U). Tony Curtis, Jack Lemmon, Natalie Wood. Sun, seven days: Highams Park Regal

11 **How to Steal a Million** (U). Audrey Hepburn, Peter O'Toole. Until Sat: Chelsea Essoldo. Fri, seven days: Hayes Essoldo

12 **Ladies Who Do** (U). Peggy Mount, Harry H Corbett. Fri, seven days: Kingston Odeon

13 **Sex and the Single Girl** (A). Tony Curtis, Natalie Wood. Sun, four days: Victoria Cameo

14 **Those Magnificent Men in Their Flying Machines** (U). Stuart Whitman, Sarah Miles, James Fox. Fri, five days (not Mon & Wed): Wandsworth Road Granada. Fri, seven days: Finchley Rex

15 **Tom Jones** (X). Albert Finney, Susannah York. Edgware Road Gala-Royal

16 **Walk, Don't Run** (U). Cary Grant, Samantha Eggar, Jim Hutton. Fri, seven days: Hampstead Classic

17 **The Wrong Box** (U). John Mills, Ralph Richardson. Sun, five days: Belmont Essoldo

DOCUMENTARY

18 **Karamoja** (A). Fri, seven days: Finsbury Park Astoria. With: Drops of Blood (X)

19 **Mondo Cane** (X). Fri, seven days: Waterloo Station Classic (evenings)

20 **Secrets of Nazi War Criminals** (X). Mon, four days: Dalston Classic

DRAMA

21 **A Bout de Souffle** (X). Jean-Paul Belmondo, Jean Seberg. Mon, seven days: Hampstead Everyman

22 **The Cardinal** (A). Tom Tryon. Sun, seven days: Golders Green Ionic

23 **The Devil Never Sleeps** (A). William Holden, France Nuyen. Mon, four days: Brixton Classic

24 **La Dolce Vita** (X). Marcello Mastroianni, Anita Ekberg. Fri, seven days: Baker Street Classic. Late show Sat 11.15 pm

25 **Galia** (X). Mireille Darc. Sun, seven days: Chelsea Essoldo

26 **Ivan the Terrible** (A). Dir: Sergei Eisenstein. Fri 9 Sept only, 11.15 pm: Baker Street Classic

27 **Juliet of the Spirits** (X). Giulietta Masina, Sandra Milo. Fri, seven days: Chelsea Classic. Late show Sat 11.30 pm

28 **Love With the Proper Stranger** (X). Steve McQueen, Natalie Wood. Fri, seven days: Croydon Classic

29 **The Possessed** (X). Virna Lisi, Philippe LeRoy. Oxford Street Cinephone

30 **The Savage Eye** (X). Gary Merrill, Barbara Bestar. Fri 9 Sept only, 11.15 pm: Chelsea Classic

31 **Woman in White** (X). Marie-José Nat. Until Sat: Westbourne Grove International Film Theatre. With: Les 400 Coups (X)

HORROR

32 **The Exterminators** (X). Richard Wyler, Jany Clair. Until Sat: Tooting Astoria

33 **Invasion of the Hell Creatures** (X). Sun 11 Sept only: Tooting Astoria. With: The Spectre (X)

34 **The Projected Man** (X). Mary Peach, Bryant Haliday. Until Sat: Harringay Curzon. Fri, seven days: Hammersmith Broadway. Sun, seven days: Queensbury Essoldo

35 **The Screaming Skull** (X). John Hudson. Tues 13 Sept only: Tooting Astoria. With: Cage of Doom (X)

36 **Teenage Frankenstein** (X). Whit Bissell. Mon 12 Sept only: Tooting Astoria. With: Castle of Terror (X)

37 **The Terror of Dr Hichcock** (X). Robert Flemyng, Barbara Steele. Wed 14 Sept only: Tooting Astoria

MUSICALS

38 **Can-Can** (U). Frank Sinatra, Shirley MacLaine. Fri, three days: Notting Hill Classic. Late show Sat, 11.15 pm

39 **Fun in Acapulco** (U). Elvis Presley, Ursula Andress. Fri, seven days: Tooting Classic

40 **The Kinky Darlings** (X). Piccadilly Jacey. With: Image of Love (X)

41 **Robin and the 7 Hoods** (U). Frank Sinatra, Dean Martin. Until Sat:

THRILLERS

42 **Le Baron de l'Ecluse** (A). Jean Gabin, Micheline Prèsle. Until Sat: Hendon Gala

43 **Brute Force** (A). Burt Lancaster. Mon, three days: Camberwell Grand

44 **One of Our Spies is Missing** (U). Robert Vaughn, David McCallum. Until Sat: Queensbury Essoldo

45 **Rebecca** (A). Laurence Olivier, Joan Fontaine. Mon, four days: Kilburn Classic. With: Escape to Happiness (A)

46 **Spellbound** (A). Ingrid Bergman, Gregory Peck. Fri, three days: Kilburn Classic

47 **The Wages of Fear** (A). Yves Montand, Charles Vanel. Until Sun: Hampstead Everyman

WAR

48 **Bitter Victory** (A). Richard Burton. Fri 9 Sept only, 11.15 pm: Notting Hill Classic

WESTERNS

49 **Cowboy** (U). Glenn Ford, Jack Lemmon. Fri, seven days: Stockwell Classic. With: Sink the Bismarck! (U)

50 **Last Train from Gun Hill** (A). Kirk Douglas, Anthony Quinn. Fri, three days: Dalston Classic

51 **The Magnificent 7** (U). Yul Brynner, Steve McQueen. Until Sat: Victoria Cameo

52 **River of No Return** (U). Marilyn Monroe, Robert Mitchum. Mon, three days: Harringay Curzon. Mon, four days: Notting Hill Classic

PRE-RELEASE

53 **Big Deal at Dodge City** (U). Henry Fonda, Joanne Woodward. Fri, seven days: Edgware Road ABC, Fulham Road ABC. With: The Old Dark House (A)

54 **Torn Curtain** (A). Paul Newman, Julie Andrews. Fri, seven days: Watford Odeon

STOP PRESS

55 **Duel at Diablo** (A). James Garner, Sidney Poitier. Fri, three days: Erith Odeon, Stepney Odeon

56 **The Small World of Sammy Lee** (X). Anthony Newley. Fri, seven days: Kilburn Grange

RANK RELEASE NORTH

From Fri: ARABESQUE (A). Sophia Loren – *above* – and Gregory Peck puzzle over a devious plot involving an intrigue to assassinate a middle-Eastern Prime Minister, and an indecipherable message in hieroglyphics. Cinematic high jinks are taken to excess, although it is sporadically amusing. (Alan Badel, Kieron Moore. Dir: Stanley Donen. Col. 105 min). With: **Love and Kisses** (U). Ends Th 15 Sept.

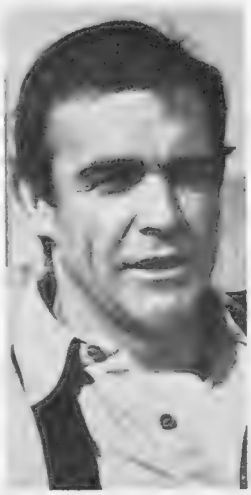
RANK RELEASE SOUTH

From Fri: CAST A GIANT SHADOW (A). Long, long drama of the 1948 Israeli freedom fight. Colonel "Mickey" Marcus, the hero, may have been a great man, but it doesn't show in these flag-waving antics. Only the end is really moving. (Kirk Douglas, Senta Berger – *above* – Yul Brynner, Angie Dickinson, John Wayne, Dir: Melville Shavelson. Col. 138 min). With: **The Mighty Dolomites** (U). Ends Th 15 Sept.

ABC RELEASE NORTH

From Fri: CARRY ON SCREAMING (A). The Carry On team turn their attention to comic horror. Harry H Corbett appears as a detective and a wolfman, Angela Douglas a a petrified victim, and Jim Dale as the bungling innocent. You know what to expect. (Kenneth Williams – *above* – Fenella Fielding, Joan Sims, Peter Butterworth. Dir: Gerald Thomas. Col. 97 min). With: **Fireball 500** (U). Ends Th 15 Sept.

ABC RELEASE SOUTH



From Fri: A FINE MADNESS (A). Sean Connery, far away from Bond territory, as a rebellious Greenwich Village poet, in a bright, brittle comedy with some unhappily macabre moments. Joanne Woodward is in excellent form as his long-suffering wife, but Jean Seberg is negative. (Patrick O'Neal, Clive Revill, Sue Ane Langdon. Dir: Irvin Kershner. Col. 104 min). With: **Dead Man's Chest** (U). Ends Th 15 Sept.

FILMS IN FLIGHT

AIR FRANCE. West-bound. To New York: Born Free (Virginia McKenna, Bill Travers). **To Los Angeles and Montreal:** Greed in the Sun (Jean-Paul Belmondo, Lino Ventura). Until 13 Sept

PAN-AM. West-bound: Walk, Don't Run (Cary Grant, Samantha Eggar, Jim Hutton). **East-bound:** Born Free (Virginia McKenna, Bill Travers). Until 30 Sept

TWA. All flights: Stagecoach (Alex Cord, Ann-Margret, Bing Crosby). Until 10 Sept. Big Deal at Dodge City (Henry Fonda, Joanne Woodward). From 11 Sept

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GALLERIES

The David Smith retrospective exhibition at the Tate is a considerable revelation, for we have seen so little of his work at first hand. The immediate impression of this admirably chosen and mounted show is of a spare, confident lucidity, an articulate image-making from an artist who never forgot his early efforts to be a painter.

He was obviously tenacious and singular in his drive, but his grasp of modern styles was gregarious and his images are fluent and spontaneous. They could be grand too, monumental without becoming ponderous. They are sculptures that can be approached from any direction, often placed in architectural or outdoor settings, but mostly having a major viewpoint. They are well ordered, without seeming to give out orders to the public, in the manner of so much didactic constructivism. There is also something deadpan, American-hygenic in their tidied-up quality and their sweat-free panache. They are cool for all their speed of production.

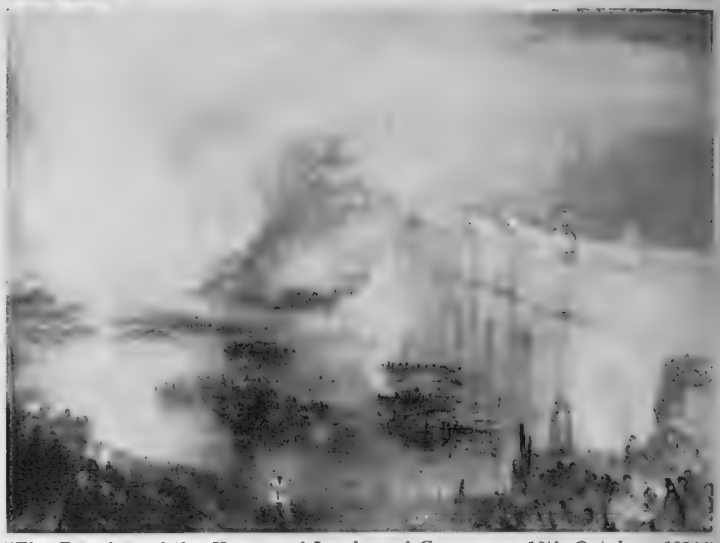
Turner's *Burning of the Houses of Lords and Commons*, on loan, is a painting not seen in this country for 50 years.

The mid-October show at Robert Fraser by Richard Hamilton will be titled "The Solomon R Guggenheim."

It was possibly a seminal work for other, later masterpieces such as the National Gallery's *Fire At Sea*. It was painted within a few months of the actual fire, presumably making use of the BM sketchbook, also on view next to the painting. As a constructed picture, it may not be topographically correct, but it is certainly emotionally realistic.

The fire itself only takes up the left-hand corner of the painting; the rest is mostly cool and luminescent; from the front corners, vestigial remains of a traditional baroque composition pitch away vertiginously downwards, so that the bank below us seems further away than the roaring mass of flames opposite. This stomach-turning drop is heightened by the suavely rearing mass of the bridge on the right. The oval plane of water in the centre is as mysterious as a Monet lily pond, and almost as calm, while the shadow of a cloud of smoke softly joins the disparate elements of the composition. Illumination, reflection, torches, lamps and even the stars are brought in to universalise this specific incident of nature. Strangely, the massed crowds in the right foreground appear to be looking out at us, rather than at the fire itself.

keith sutton



"The Burning of the Houses of Lords and Commons, 16th October, 1834," by J M W Turner, on loan to the Tate Gallery.

OPENING

GILLIAN AYRES, Kasmin, 118 New Bond Street, W1. MAY 2821. New paintings and drawings. 16 Sept-8 Oct. M-F 10-5, Sat 10-1

JIM DINE, Robert Fraser, 69 Duke Street, W1. MAY 7196. Drawings, collages, prints and photographic collaborations. 13 Sept-13 Oct. M-F 10-6, Sat 11-1

JACOB EPSTEIN, Mercury Gallery, 26 Cork Street, W1. REG 7800. Sculptures, drawings and watercolours. 15 Sept-15 Oct. M-F 10-6, Sat 10-1

LORDS, 26 Wellington Road, NW3. PRI 4444. Posters 1890-1940. 14 Sept-8 Oct. M-Sat 10-7

MADDEN, 77 Duke Street, W1. HYD 5854. Modern French Group. 15 Sept-5 Oct. M-F 10-6, Sat 10-1, Sun 10-6

MICHAEL ROTHENSTEIN, Hamilton, 8 St George Street, Hanover Square, W1. HYD 3196. Prints and Constructions. 13 Sept-8 Oct. M-F 10-6, Sat 10-1

ARTHUR TOOTH, 31 Bruton Street, W1. GRO 6741. Le Tour Des Ateliers: four figurative artists – Yves Ganne, Jules Cavailles, Francis Tailleux and Pierre Roussel. 13 Sept-1 Oct. M-F 9.30-6, Sat 9.30-1

KENNETH ROWELL, Wright Hepburn Gallery, 10 Halkin Arcade, Motcomb Street, SW1. Retrospective exhibition. 15 Sept-1 Oct. M 2-6. T-Sat 10-6

DONALD YOUNG, Daniel Burdon, Drian, 5/7 Porchester Place, W2. PAD 9473. Young – figurative paintings: Burden – landscapes. 13 Sept-1 Oct. Daily 10-6

CURRENT

WALDEMAR D'OREY, Axiom, 79 Duke Street, W1. HYD 6646. Sculpture – brilliantly coloured interacting metal planes. Until 30 Sept. M-F 10-6, Sat 10-1

GARTH EVANS, Rowan, 25a Lowndes Street, SW1. BEL 3490. Recent sculpture. Until 29 Sept. M-F 10-6, Sat 10-1

JOHN LEVEE, Gimpel Fils, 50 South Molton Street, W1. MAY 3720. Recent abstract paintings. Until 1 Oct. M-F 10-5.30, Sat 10-1

OBELISK, 15 Crawford Street, W1. HUN 9821. Mixed surrealist show, including Ozenfant, Lam and Paalen. Until 30 Sept. M-F 10-6, Sat 10-1

PICCADILLY, 16a Cork Street, W1. MAY 2875. Mixed Show. Marini. Rear Gallery – Neil Murison. Paintings of sea and cliffs. Through Sept. M-F 10-6, Sat 10-1

WILLIAM PYE, Redfern, 20 Cork Street, W1. REG 1732. Recent sculpture in aluminium, steel and wood. Until 1 Oct. M-F 10-6. Sat 10-1

DAVID SMITH 1906-1965), Tate Gallery, Millbank, SW1. TAT 4444. Memorial exhibition of influential American sculptor. Until 23 Sept. Also special showing of Matisse collage and Cohen tapestry; also special show – loan of Turner's *The Burning of the House of Commons*, with sketchbook and watercolours. M-S 10-6, Sun 2-6. Special exhibitions open 10-8 on Tues and Thur

WOMEN'S INTERNATIONAL ART CLUB, Whitechapel, High Street, E1. BIS 1492. Including invited artists such as Alice Baber, F Gillot, S Delaunay and E Frink. Until 2 Oct. T-Sat 11-6, Sun 2-6

SALEROOMS

THURSDAY 8 SEPTEMBER
Antique and modern furniture, special old and modern pictures. 11.0. Bonham & Sons, Montpelier Galleries

FRIDAY 9 SEPTEMBER
Antique furniture, paintings, ornamental items, books, carpets and rugs. 1.0. Knight, Frank & Rutley

TUESDAY 13 SEPTEMBER
Household goods. 11.0. Bonham & Sons, Old Chelsea Galleries
Chinese and European porcelain works of art. 11.0. Puttick & Simpson

WEDNESDAY 14 SEPTEMBER
Cameras, fishing tackle and sporting gear. 10.30. Bonham & Sons, Montpelier Galleries

ADDRESSES AND VIEWING TIMES

Bonham & Sons, Montpelier Galleries, Montpelier Street, SW7 (KNI 9196), and Old Chelsea Galleries, 75-81 Burnaby Street, SW10 (FLA 0460) – one or two days before sale
Knight, Frank & Rutley, 20 Hanover Square, W1 (MAY 8171) – at least two days before sale
Puttick & Simpson, Blenstock House, Blenheim Street, W1 (GRO 8541) – day previous to sale

music

Organising the Edinburgh Festival must be the hottest job in the arts business. It is not only still the biggest there is; it offers no clear-cut brief, except comprehensiveness. People tend to judge it more on what's been left out than what's gone in, and if you can keep half of them happy for any of the time, you are doing pretty well.

This said, only modified rapture for Mr Peter Diamand's first festival since he was appointed Artistic Director last year. Often for reasons beyond his control, some of the programmes have worn a slightly improvisatory air. For the first time there was no opera until the end of the first week. When the Stuttgart State Opera did arrive, they proved adept in Berg – a brilliantly staged, beautifully played *Wozzeck* under Carlos Kleiber, son of the original conductor – but drearily second-rate in Mozart. The Moscow Radio Orchestra belong even more firmly at the top of the second league. Their uninhibited gusto and conviction, especially in Shostakovich, endeared them to

Scottish Opera are to make their Edinburgh Festival debut next year in Stravinsky's "Rake's Progress."

audiences, but their unreliable woodwind and callow brass would hardly be tolerated in a medium-paced British orchestra.

More serious, though, has been the lack of real novelty. The Russians brought a 40-year-old Prokofiev work, brief and violent, and last year's younger-generation symphony, monumentally forgettable. This week there was a Scots symphony and the Chavez violin concerto. Whether Boulez leaves you gaping or Stockhausen makes you laugh is irrelevant. A festival such as Edinburgh urgently needs the talking-point of challenging new music – with, however remotely, the possibility of uncovering an unsuspected masterpiece.

Mr Diamand has yet to prove himself a worthy successor to Lord Harewood, and, if his plans for 1967 come off, he may well do so. Music programmes are to be built round the work and *persona* of Stravinsky, who has promised – health permitting – to appear and to conduct. The possibilities for opera, concerts, and ballet are tremendous, and, for once, the festival will have a tangible, living *raison d'être*. It could be the most exciting festival since the Schostakovich one of 1962, which proved such a memorable occasion.

richard last

CONCERTS

ROYAL ALBERT HALL, Kensington Gore, SW7 (KEN 8212). Henry Wood Promenade Concerts. Th 8 Sept: BBC Symphony Orchestra, BBC Chorus, Alexandra Choir, Harrow Choral Society, Royal Choral Society. Conductor: Sir Malcolm Sargent. Soloists: Heather Harper, soprano, Yvonne Minton, contralto, Ronald Dowd, tenor, John Cameron, baritone. 7.30
F 9 Sept: London Symphony Orchestra. Conductor: Colin Davis. Soloist: Stephen Bishop, piano. 7.30
Sat 10 Sept: New Philharmonia Orchestra. Conductor: Leopold Stokowski. Soloist: Charles Rosen, piano. 7.30
M 12 Sept: London Symphony Orchestra. Conductor: Istvan Kertesz. Soloist: Sybil Michelaow, contralto. 7.30
T 13 Sept: BBC Symphony Orchestra, BBC Women's Chorus. Conductors: Sir Malcolm Sargent, Gunther Schuller. Soloists: Douglas Whittaker, flute, Roger Smalley, piano. 7.30
W 14 Sept: New Philharmonia Orchestra and Chorus. Conductor: Colin Davis

BALLET

ROYAL FESTIVAL HALL, South Bank, SE1 (WAT 3191). Until Sat 10 Sept: BEATRIX. Music: Adam/Horovitz. Choreography: Jack Carter. Conductor: Aubrey Bowman. London's Festival Ballet. Principals: Dianne Richards, Carmen Mathé, Margot Miklosy, Carol Yule, John Gilpin, Jorges Salavisa, André Prokovsky, Alan Dubrauil. 7.45. Sat: 4.30, 8.0. (F 9 Sept: Gala in aid of Missions to Seamen Centenary Appeal)
M 12-W 14 Sept: LES SYLPHIDES, Chopin/Fokine; PHAEDRE, Joseph/Charat; ETUDES, Czerny/Lander; LE CORSAIR, Drigo/Petipa. Conductor: Aubrey Bowman. London's Festival Ballet. Principals: Irina Borowska, Galina Samtsova, Dianne Richards, Carmen Mathé, John Gilpin, André Prokovsky. 7.45
ROYAL OPERA HOUSE, Covent Garden, WC2 (COV 1066). Th 8 Sept: SWAN LAKE. Music: Tchaikovsky. Choreography: Ivanov & Petipa. Leningrad State Kirov Ballet. 7.30
F 9-M 12 Sept: CINDERELLA. Music: Prokofiev. Choreography: Petipa/Cecchetti/Ivanov/Sergeyev. Leningrad State Kirov Ballet. 7.30. Sat: 2.15, 7.30
T 13 & W 14 Sept: THE SLEEPING BEAUTY. Music: Tchaikovsky. Choreography: Petipa. Leningrad State Kirov Ballet. 7.30
RICHMOND THEATRE, The Green, Richmond (RIC 0088). Sun 11 Sept: Ballets old and new. Classical Dance Group. Principal: Carmen Mathé. 7.30

OPERA

SADLER'S WELLS THEATRE, Rosebery Avenue, EC1 (TER 1672). W 14 Sept: THE QUEEN OF SPADES. Music: Tchaikovsky. Conductor: Gibson

RECITALS

ROYAL FESTIVAL HALL, South Bank, SE1 (WAT 3191). Sun 11 Sept: Gilbert Bécaud. 7.30
ST MARTIN-IN-THE-FIELDS, WC2. T 13 Sept: Anne Abbott, soprano. 1.5
HOLY SEPULCHRE, Holborn Viaduct, EC4. W 14 Sept: Anne Smith, piano. 1.15

RECORDS

Chuck Berry (MAL 611). This record is strictly of interest to rock 'n' roll connoisseurs, although the name of Chuck Berry is now almost legendary. His performance is first class, showing off his great versatility. His talents as songwriter, singer, and guitarist are clearly demonstrated on such hits as *Come Back Maybellene, School Day, Johnny B Goode* and *Sweet Little Sixteen*. The lyrics are usually intelligent with a humorous flavour, the beat strong, and guitar playing potent. The influence of Muddy Waters and John Lee Hooker is apparent

The Best of Ball, Barber and Bilk (MAL 613). Those who listen to traditional bands, but can't tell one from another, will have no difficulty here: Chris Barber's band predominates. His superb artistry is particularly evident on *Majorca* which starts in rumba style, featuring brilliant banjo playing by Lonnie Donegan; and later swells into full-time swing with ingenious clarinet playing from Monty Sunshine, and *When the Saints Go Marching In*, a great all-round instrumental with Ottilie Patterson on vocal. Examine closely the cleverly conceived key change into the final chorus here

From the point of view of sheer entertainment **Kenny Ball's Golden Hits** (MAL 608) is a great record. It demonstrates the seven Kenny Ball jazzmen at their very best, ranging from the happy uninhibited swing of *March of the Siamese Children* and *So Do I*, through to the quiet charm and simplicity of the Oriental-flavoured *Sukiyaki*, and lightly swinging old favourite *Green Leaves of Summer*. Listen carefully to the remarkable interplay between trumpet and trombone on this number

Well Respected Kinks (MAL 612) feature the sound of the well-known teenbeat, vocal and instrumental group. Here we return to the pop scene happily, or otherwise? The album comprises a selection of their singles, but apart from the very strong and moving *You Really Got Me* and the slow shuffle-beat lament *Tired of Waiting For You* (both golden discs) the overall effect is of heaviness, caused by little variation in style of backing, and by depressing lyrics

All four of these records are released by Pye on their Marble Arch label and sell at the fantastically low price of 12s 6d.

deirdre leigh

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GOOD EATING

I thought you would like to know that behind the façade juttingly presented by 100 Bunnies at a certain London Club, the food really is prepared by a French chef: 27-year-old Michele Cipolla, who worked at the Plaza Athenee, a swish Paris hotel, and the Hotel de Paris in Monte Carlo, before coming to the Café Royal in London and thence to 43 Park Lane.

He learned the art in Birmingham, Warwickshire, where his father, now a Fortes executive, used to be head chef at the Grand Hotel, and married an English girl while working at Forte's Alveston Manor, Stratford-on-Avon.

He cooks at home, he tells me, if they have guests, but lets his wife look after him.

His favourite dish: *bouillabaisse*, which, of course, he has no chance to prepare at the American-designed Playboy Club, where barbecued chicken, steaks and fried sole form the basic diet – although sometimes they do go mad and put Hungarian goulash (Wednesday) or beef stroganoff (Thursday) on the menus.

Excellent hamburgers

A regular bunny ogler told me over lunch there the other day that the Playmate Bar's 10s hamburgers are excellent, and that dinner is usually better than lunch in the blue velveteen VIP room, where the *table d'hôte* costs 3 guineas, plus (on average) as much again for drinks.

Playboy's planners may not be so wrong at that, in their analysis of what Britain wants to eat. Yet another catering complex (you will recall my report on the frozen food findings a few weeks ago) has probed eaters' dreams. Our favourite dishes include: mixed grill at second place, roast chicken at number four, and, leading the field by a clear 3.68 per cent, roast joints.

The firm involved, Bateman Catering Organisation Ltd., run industrial restaurants all over the country. On present estimate, they have 246 of them. Their survey, Bateman reckon, embraced every strata of society, "from the unskilled worker to the executive."

Surprises include: a meteoric rise by curry and rice, now at number three in the munch charts; total collapse by fried fish and chips, which have sunk to number 18; young girls preferring hamburgers and cottage pie – I suspect because these are fundamentally *predigested foods*, and teenage girls aren't what they used to be: men preferring sausages to roast chicken – and that, I think, is because men are shy of tackling chicken bones in public, where women are not.

arthur pottersman

Michele Cipolla is chef at the Playboy Club, where they hav 100 of the dishiest waitresses in town.

AROUND TOWN

CHINESE LANTERN, 4 Thackeray Street, W8 (WES 4981). Open every day from 6.30 to 12, for dinners only. Highly ritualistic. Your fixed menu (28s a head, including lots of tea) goes like this: savory *hors d'oeuvres*; pin lo – chicken, water chestnut and seaweed soup, which cooks in a charcoal heated bowl before your very eyes for just two minutes; fried noodles; rice accompanied by spare ribs, prawns, sweet and sour pork, roast pork, chicken; then, after a welcome moist perfumed towel, lychees. This is not necessarily a filling meal, but when booking, a party of four can request the special boned and stuffed chicken at 37s 6d. Half the dishes are cooked over charcoal, and all by a young woman anyway, which must account for the delicious tastes. It's a mixture of regional Chinese cuisines: Cantonese, Fukien and Amoy. Dainty feminine service. Sometimes *clientèle distingué* – eg Lord Geddes, Kenneth More, Ursula Andress. The Chinese gramophone records go better with the Chinese décor and candles than Caucasian melodies. CREDIT CARDS: *American Express*

TIN LUK, Gerrard Street, W1 (apparently with neither number nor phone). Open every day from 5 pm to 11 pm. This lies in the heart of a whole complex of monoglot Chinese restaurants, gambling halls, and I don't know what else (well, I do really). There is no English menu, and the waiters are pretty inscrutable. I expect they think we foreign devils are, too. A Hong Kong-born waiter helped us to this meal: mixed meat soup (four or five different kinds) and fish ball soup, both with ginger (4s 6d and 7s 6d); then boiled chicken (8s 6d), sweet and sour pork (9s), mixed vegetables (7s 6d) and unlimited tea (2s). It came to £2 3s 6d, which is rather a lot for what we got, but in fairness I must add that the quantities were really enough for three. A friend on the inside tells me that the Anglo-Chinese Friendship Society considers this the best Chinese restaurant in town, and, while m experiences suggest they a wrong, it's only fair to add thi if you know what you're up t as of course the Chinese do, yo get cheaper and better food. think we *ignoranci* were taken f tourists. By contrast, two Ne York friends went there (sculpto Dick Miller and his Chinese cool book writer wife Gloria), an wrote to me the next day: "O of the best Chinese meals we' ever eaten . . . Maybe it was s good because your country re cognises Red China"

LONDON CHOICE

CAPRICE, French, Arlingt Street, W1 (HYD 3183, 5154). Mo Sat 12.30-3, 6.30 onwards (l orders 11.45). Average bill for t £5 10s. CREDIT CARDS: *Eurocard.*

COLOMBINA D'ORO, Italian, Dean Street, W1 (REG 4150 687 Every day from 12-3 and 6 (S 6.30)-11.30. Average bill for two No credit cards

CRANKS SALAD TABLE, veg tarian, 22 Carnaby Street, W (GER 9431). Mon-Fri 11.30-8 (coffee from 10). Bill about 13s

EMPRESS, international wi French emphasis, 15 Berkel Street, W1 (MAY 6126). Sun-F 12.30-3 and 6.30-2 am. Average b for two £7. CREDIT CARDS: *Diner American Express*

L'ETOILE, French, 30 Charlot Street, W1 (MUS 7189). Mon-Sa 12.30-2.30, 6.30-9.30. Average bi for two £5 10s. No credit cards

HUNTING LODGE, English, 1 Lower Regent Street, SW1 (WH 4222). Mon-Sat 12.30-3, 6.30-12. Minimum charges 25s lunch, 35s dinner. CREDIT CARDS: *Diners, American Express*

MIRABELLE, French, 56 Curzon Street, W1 (GRO 4636). Mon-Sat 1-3 and 7 onwards (last orders 11.15). Average bill for two £10. CREDIT CARDS: *Diners, American Express, Eurocard*

WHITE TOWER, Greek, 1 Percy Street, W1 (MUS 8141). Mon-Sat, 12.45-3, 6.45-10.30. Average bill for two £5-£6. CREDIT CARDS: *Diners, American Express*

NIGHT OUT AND BEST BARS

SPECTACULARS & CABARETS

ANTONIO'S SPANISH RESTAURANT, 3 Long Acre, WC2 (TEM 7911). Midday-3 pm (lunch); 6 pm-3 am (dinner). Open Sundays. Dinner approximately 25s per head. Dancing. Cabaret 8.30 pm-midnight. The Gitanos

DANNY LA RUE'S 17 Hanover Square, W1 (GRO 4203/4205). 10.30 pm-4 am. Entrance fee £1. *A la carte* menu about 35s per head. Licensed till 3 am. Dancing to 2 groups, and Danny La Rue and Company in revue at 1.15 pm

EMBASSY, 6 Old Bond Street, W1 (HYD 5275). American bar open 6.30 pm. Restaurant 10.30 pm-4 am. Cabaret at 1 am. Annual membership 2 guineas. No entrance fee, but cover charge £1. *A la carte* menu about 35s per head plus wine

LATIN QUARTER, 13 Wardour Street, W1 (GER 6001). 8 pm-3 am. Floor show at 9.30 pm and 12.30 am. Dinner, dance and floor show: three courses, 55s, four courses 65s. *Entertainment:* Tommy Trinder

NEGRESCO, 23 Brook Street, Mayfair, W1 (MAY 5374 & 2443). Restaurant 9.30 pm-3 am. Closed Sundays. Five-course meal 30s. *Entertainment:* Ronnie Ross, Art Fairbank, Johnny Hawksworth, Lord Kitchener and Betty English

TALK OF THE TOWN, Theatre Restaurant, Hippodrome Corner, Leicester Square, WC2 (REG 5051). Theatre restaurant open 8.15 pm-1.15 am. Inclusive charge for three-course dinner, dancing and show, 59s 6d (Mon-Fri); 65s (Sat). *Entertainment:* 11 pm, the Seekers

DINNER & DANCE

ANNABEL'S, 44 Berkeley Square, W1 (MAY 3558). 6.30 pm for drinks till late. Food from 7.45 pm. Annual membership 12 guineas. Under 25 membership 5 guineas. Dinner-dancing about £6-£7 per head. Discothèque, late dining club

CHANTICLEER, Roebuck House, Palace Street, SW1 (VIC 5695). 6.30 pm-3 am (not Sun). Cover charge 5s. Dinner approximately 30s a head plus wine. Two bands

CHI-CHI OF ST JAMES'S, 25 St James's Street, SW1 (TRA 3728) Entrance in Ryder Street. Dine and dance to live groups and discothèque from 8 pm. After-theatre suppers till 2 am. Free car park

PLAYBOY CLUB, 45 Park Lane, W1 (MAY 6001). VIP room 7.30 pm-3.30 am. Dinner, dancing and cabaret 3 guineas. Cabaret and dancing at 9 pm, 11 pm & 1 am in the Playroom. Extra shows Sat 8 pm, 10 pm, midnight, 1.30 am. Annual charter membership 5 guineas. Gaming and discothèque

RENAISSANCE CLUB, 39a Harrington Road, SW7 (KEN 7761). 11 am-3.30 pm & 5.30 pm-1 am. Annual membership 21s. *A la carte* menu. Licensed to midnight, supper to 1 am. Dancing to trio

THE STABLE, 123 Cromwell Road, SW7 (FRO 1203). 7 pm-2.30 am dinner. Closed Sundays. *A la carte* approx £3 per head including wine. Continental cuisine. Piano 8 pm-10.30 pm. Dancing 10.30 pm-2.30 am to the André Markides Trio. Licensed till 2.30 am

VILLA DEI CESARI, 135 Grosvenor Road, SW1 (TAT 7453 & VIC 9872). Closed Mondays. 7.30 pm-2.30 am. Speciality Roman food. Dinner for two with wine about £5-£6. Dancing to 2 bands

DISCOTHEQUES

BLAISE'S 121 Queen's Gate, SW7 (KEN 6228). Restaurant 9 pm-2.30 am. Mon-Thurs entrance free to members until 11 pm. Fri 10s. Sat 10s 6d girls, 12s 6d men. *A la carte* menu about £1 a head. Roulette, blackjack

DOLLY'S, 57 Jermyn Street, SW1 (GRO 5927). 10.30 pm-4 am. Closed Sun. No entrance fee. Cover charge 25s which includes first drink. Steaks and spare ribs

EMMA'S (at the Yard Arm), River Thames, WC2 (TRA 3011). 10 pm-3 am. Cover charge, 21s a head which includes first drink. Meals about 30s. Restaurant till midnight

THE IN-PLACE, 2 Allsop Place, NW1 (HUN 1873). 9 pm-4 am. Licensed till 2.30 am. Entrance varies from 5s-£1

THE 'PHONE BOOTH, 2 Allsop Place, NW1 (HUN 2989). Licensed bar 6 pm-2.30 am. Restaurant 8.30 pm-3 am. *Entertainment:* Boule, chemin de fer, blackjack, dice. Stakes vary

SAMANTHA'S, 3 New Burlington Street, W1. New club opening next month. It will have a "James Bond" décor, and coffee bar with outdoor patio

SIBYLLA'S, 9 Swallow Street, W1 (REG 7447). 10.30 pm-4 am. Meals approximately 30s a head. Drinks, miniatures 12s 6d. Live group every night. Licensed until 3 am

SCOTCH OF ST JAMES'S, 13 Mason's Yard, Duke Street, SW1 (TRA 6109). 10 pm-4 am. Entrance free except gala nights; all guests £1. Grills menu about £1 a head. Bar closes 3 am. Resident groups

GAMING

CHARLIE CHESTER CASINO, 12 Archer Street, W1 (GER 7045). Open 24 hours. Life membership 2 guineas. 10s session charge. Blackjack, Las Vegas, dice and roulette. Limits 2s 6d and £100. Licensed restaurant and night club

MAZURKA, 4 Denman Street, W1 (GER 3547). Gambling 9 pm till end of play. Annual membership 10s 6d. Blackjack, poker and roulette. Minimum stake 5s; maximum £1. Normal licensing hours

NEW CASANOVA, 52 Grosvenor Street, W1 (MAY 1463). Opens 10 pm. Annual membership 2 guineas. Backgammon, blackjack, roulette and chemin de fer. Craps table. Minimum stakes are about 5s. Restaurant till midnight.

PALM BEACH CLUB, 30 Berkeley Street, W1 (HYD 6585). Opens 6.30 pm till dawn. Membership £1. Baccarat, chemin de fer, blackjack, roulette, dice, American roulette. Stakes from 5s

QUENT'S 22 Hill Street, W1 (HYD 7766). 6.30 pm onwards. Inclusive membership 2 guineas a year. Roulette, blackjack, craps, billiard room. Minimum stakes vary from 2s 6d-£2. Bar and restaurant

SPORTING CLUB KNIGHTSBRIDGE, 163 Knightsbridge, SW7 (KNI 4252). Club opens 2 pm and closes 3 am or later. Annual membership 3 guineas. Blackjack, chemin de fer, American roulette, American dice, baccarat, roulette. Stakes vary. Restaurant open 7 pm, breakfast from 1 am

THE BOILEAU, Castlenau, SW3 (RIV 6145). Only 10 minutes from Hammersmith, but seems to be in mid-country. Has extensive gardens with a bowling green and a high wall, once used for pelota. There are three bars as well as a beer garden, leading down to the river. Inside, the décor is rather disappointingly Victorian, with heavy wrought-iron glass-racks, but there is an unusually fine selection of snacks, including home-made cheese and onion pie at 1s 6d a portion, and a range of curries at 5s. Interesting meeting place

THE TOM CRIBB, Panton Street, SW1. TRA 6536. A mini-saloon and minuscule public, with cold snacks in constant supply. Mr Michael Burge, the Manager, will be laying on hot snacks at the end of this month. Tom Cribb, the first licencee, had to retire in the early 19th century because he made too much money. Theatregoers who frequent this pub drop the traditional camp attitude of the theatre world, and this makes for a refreshing change

THE WHITE SWAN, Old Palace Lane, Richmond. RIC 6761. The current snug-house of the wealthy Richmond hearties. Apart from that it's a good pub, with tasteful plush interior decoration, a marvellous cold-food stall – albeit expensive – and a Parisian-type beer terrace

THE MARLBOROUGH HEAD, Great Marlborough Street, W1. GER 5559. "An ordinary pub, but popular because of its position," says John Lax, the manager. Situated opposite the London Palladium, it draws a crowd of post-theatre revellers. It is modern, cramped; but it's convenient because you just about have time to dash in for a drink after the last show

GUNMAKER'S ARMS, Eyre Street Hill, WC1. Quiet, secluded, drinking backwater, with leisurely charm from a friendly guv'nor, and cool peace for late-summer conversation and drinks. Excellent range of sandwiches, and nothing is too much trouble for the man behind the bar

HOLE IN THE WALL, Mepham Street, SE1. Tucked in an "underneath the arches" type street, hard against Waterloo Station. Sells only wine, beer and cider. Few amenities, the general air of the place being that the drink is there to be drunk. But service from the energetic barmen amazingly swift

COCKTAIL TIME

RIB ROOM COCKTAIL BAR, Carlton Tower Hotel, Cadogan Square (BEL 5411). One of the most popular rendezvous spots in town, justifiably so because of the atmosphere and service. Elegant Belgravia young ladies look in for pre-dinner drinks with their escorts, and there is always a cross-section of people from abroad renewing friendships. Reigning supreme over staff and service is Albert, whose speed in preparing drinks has to be seen to be believed

LOUNGE BAR, Kew Gardens Hotel, Sandycombe Road, Kew. Warm atmosphere, and big enough to escape the bores who regale everyone with tales of how they won the war. The RAF radar tech has somehow become a Wing Commander. Service excellent, considering the staff have to cope with the occasional bores and their once-lovely women

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PROPERTY

Mr Gerald Brown, the chairman of Trinidad City Development Corporation and Trinidad Sugar Estates, has decided to spend more time on his Devon estate. So he is putting his Berkshire estate, Whiteladies Park, Ascot, on the market. The agents, Knight, Frank & Rutley, are quoting a price of £50,000.

Whiteladies Park was formerly the estate of Field-Marshal Earl Roberts. The house was built by Countess Roberts but has since been extensively modernised. Although it is within a few minutes of Ascot Station, it is not overlooked by any other house nearby. The house is E-shaped and all the reception rooms and bedrooms face south. There are four reception rooms, six principal bedrooms, four bathrooms, three secondary bedrooms, garages and a flat. A heated swimming pool is a modern addition to the property. Fourteen 18th-century columns stand in the handsomely landscaped gardens which form a part of the 25-acre grounds.

Extra storey

A mews house, which offers more space than usual, is for sale. An extra storey has been added to 13 Princes Gate Mews which provides a large bedroom and another small room. The house has four bedrooms, two bathrooms and two reception rooms. The agents, Curtis & Henson, 5 Mount Street, are asking £22,500 for the 34-year lease.

Sir William Beale, OBE, is offering his Essex estate for sale by auction. Agents are the London office of Jackson-Stops & Staff, 14 Curzon Street, London, W1. The estate is known as Lyndsay's Farm and is near Ingatestone, some seven miles from Chelmsford. The land extends to about 100 acres and the handsome period farmhouse has four reception rooms, eight bedrooms, four bathrooms, oil-fired central heating, a staff maisonette in the house and a good cottage nearby.

Onslow Square is now considered to be one of the best maintained and attractive squares of Victorian houses in Kensington. The whole square has been designated as of architectural interest. Two new blocks of luxury flats at 25 and 27 in the square are arousing a good deal of interest among home-seekers. Both blocks are on the east side and overlook the private gardens.

Self-contained

There are 34 self-contained flats, varying in size from two to seven rooms. Nearly half of them have already been let. However, a representative example of the remaining properties is a two-room flat available at £700 per annum, exclusive of rates, and also exclusive of a service charge of £150 per annum.

Among the larger flats is one with four rooms and two bathrooms. This is £1,150 per annum, exclusive of rates. The service charge is £200 per annum. The flats have full oil-fired central heating, hardwood block flooring in the living rooms and halls, and vinyl flooring in the kitchens.

doreen king

Onslow Square: New luxury blocks of flats amid Victorian splendour in Kensington. Some flats have seven rooms.

Lyndsay's Farm (above): A strikingly attractive estate with period farmhouse, only a few miles from Chelmsford. Whiteladies Park, Ascot, (below) an E-shaped house amid acres, is for sale at £50,000.

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DAY OUT

EXHIBITIONS

GUILDHALL, EC2. 1666 and Other London Fires. Paintings, drawings, prints, etc., illustrating the Great Fire of London, its suppression and aftermath, and later memorable fires culminating in the "Blitz." Until 16 Sept: M-Sat 10-5

NORTH DRIVE, Battersea Park. "Ecce Homo" by Jacob Epstein. This great stone statue 10ft. high, and weighing 9 tons, is on temporary loan by its owner, Canon Mortlock

Sculpture in the Open Air. Also on display in the park is the exhibition of contemporary sculpture, mainly by British artists, including Barbara Hepworth and Anthony Caro. Admission 2s 6d, students and children 1s 6d. Until end of Sept: 10-dusk

JAPAN INFORMATION CENTRE, 9 Grosvenor Square, W1. Castles of Japan. Photographs of fortresses from early 17th century, by Munekazu Inoue. Until 30 Sept: M-F 10-5.30

DESIGN CENTRE, 28 Haymarket, W1. Swedish Industrial Design. Special exhibition showing the work of Swedish designers, in various products from compression drills to cutlery. Until 17 Sept: M-Sat 9.30-5.30, W & Th 9.0

BRITISH MUSEUM, Bloomsbury, WC1. The Dunstable Swan Jewel. This medieval brooch was found last year during excavations on the site of the Dominican Friary, Dunstable. It may have been worn by one of the nobles of the 15th century, who traced their descent through the House of Boulogne, from the Knight of the Swan of medieval romance. These nobles included Henry VI, who visited Dunstable Abbey in 1459

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SPORT

ASSOCIATION FOOTBALL
First Division
Chelsea v Sunderland. Stamford Bridge. Sat, 3 pm. (District Line to Fulham Broadway, then short walk)
Tottenham Hotspur v Manchester United. White Hart Lane. Sat, 3 pm. (Trains from Liverpool Street to White Hart Lane)
Second Division
Charlton Athletic v Crystal Palace. The Valley. Sat, 3 pm. (Trains from Victoria or London Bridge to Charlton)
Fourth Division
Brentford v Wrexham. Griffin Park. Sat, 3.15 pm. (Piccadilly Line to South Ealing)

FLAT RACING
Newbury. Sat. (Trains from Paddington. By road A4 or M4 from London)
Goodwood. Mon, Tues. Trains: Victoria, London Bridge-Chichester take 105 minutes. Taxi or special bus from course to station)
Brighton. Wed, Thurs. (Trains from Victoria or London Bridge take an hour)
Kempton. Fri. (Trains from Waterloo to Kempton Park. Green Line coaches 718, 725)

PROFESSIONAL TENNIS
Empire Pool, Wembley. Mon to Sat. London International Professional Indoor Championships. (Bakerloo or Metropolitan Line to Wembley Park)

BASEBALL
Second game in National Championship series. Sat. At Sutton

KART RACING
Rye House, Hoddesden, Herts, meeting. Sunday

LECTURES

BRITISH MUSEUM, Bloomsbury, WC1 (MUS 1555). Th 8 Sept: Magna Carta. 3.0
F 9 Sept: masterpieces of drawing from the Print Room. 3.0
Sat 10 Sept: Moslem antiquities. 3.0
T 13 Sept: Hebrews in history. 3.0
W 14 Sept: Persian painting. 3.0

GEOLOGICAL MUSEUM, South Kensington, SW7 (KEN 9441). Th 8 Sept: the scenery of Scotland. 3.0
T 13 Sept: 1960 Kilauea eruption. 3.0

NATURAL HISTORY MUSEUM, Cromwell Road, SW7 (KEN 6323). Th 8 Sept: seals (with films). 3.0
F 9 Sept: luminous animals (with films). 3.0
S 10 Sept: insects and sound (with films). 3.0
M 12 Sept: toadstools. 3.0
T 13 Sept: trees. 3.0
W 14 Sept: wildflowers. 3.0

SCIENCE MUSEUM, South Kensington, SW7 (KEN 6371). Sat 10 Sept: Atomic Power, Victor Wall. 3.0

THE TATE GALLERY, Millbank, SW1 (TAT 4444). Th 8 Sept: William Blake, Joan Mary Cregan. 3.0
Sat 10 Sept: Surrealism, Mary Chamot. 3.0
T 13 Sept: Cubism, Paul Eagleton. 3.0

LONDON AT LUNCH

THURSDAY 8 SEPTEMBER
Play: *Festival of Bacchus* by Schnitzler. Theatrescope, Little Theatre, Garrick Yard, St Martin's Lane. 5s with snacks. 12.15 & 1.15 (also F)
Recital: Gordon Phillips, organ. All Hallows Berkyngechirche-by-the-Tower. 12.15 & 1.15
Plays: *The Stranger* by Strindberg and *The Sandbox* by Albee. Quipu, Arts Theatre, Great Newport Street, W1. 5s. 12.15 & 1.15 (also F)

FRIDAY 9 SEPTEMBER
Recital: Anne Smith, piano. St Stephen, Walbrook. 12.30
Lecture: The Lycurgus Cup. British Museum. 1.0
Recital: George Fill, organ. St Olave Hart Street. 1.5

MONDAY 12 SEPTEMBER
Play: *Invert* by Larry Johnson. Quipu, Arts Theatre, Great Newport Street, W1. 12.15 & 1.15 (also T & W)
Concert by the RAF Central Band in commemoration of Battle-of-Britain Week. St Paul's Cathedral steps. 12.0
Play: *Roses* by Sucermann. Theatrescope, Little Theatre, Garrick Yard, St Martin's Lane. 12.15

TUESDAY 13 SEPTEMBER
Jazz Concert: Graham Collier Septet. Jeanetta Cochrane Theatre, Holborn. 12.45
Recital: Nemet Piano Quartet. Admission 2s 6d. Bishopsgate Hall. 1.5
Lecture: Ernst, by Paul Eagleton. Tate Gallery. 1.0
Recital: William Tubbs, organ. St Margaret, Lothbury. 1.0

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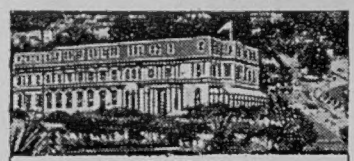

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London Letters

That driving test!

As an American, I say: Why don't you tell the truth . . . that nobody can pass the British driving test, with the possible exception of a 17-year-old who has never been behind the wheel, except for 36 hours with an instructor?

I have been driving for 30 years. After failing the test for the second time I resorted to lessons and found myself driving through the back streets of Hammersmith nodding and bobbing and waving my arms like a robot. Only to get another, "Your driving is not up to standard, madam," from the examiner in Slough. Has Mr X ever driven on the freeways of Los Angeles, has Mr Y ever driven through Paris at the rush hour? **Mrs Robert Parrish, Prince's Gate, SW7.**

The Proms

Once again the Promenade concerts, or the Proms, have entertained and educated thousands of people young and old in London. This is a part of the old London that still exists, and I am glad. The Albert Hall seems the only place in London for this august occasion. The atmosphere of the enthusiastic crowds seems to fill the dome. **J Mead, Richmond Road, N15.**

Alarming

Road deaths are becoming alarmingly more and more commonplace. Casualties on the roads during May increased by 4 per cent. over last year, and, during Whitsun weekend, only four days, 101 people were killed. This is only due to carelessness and people driving faster than they should on a road with a 30 mph or 40 mph limit. **J Walker, Westbourne Park Road, W2.**

It's Jessel

I should like to point out that in *The Boss in His Office* (*London Life*, 20 August) in which I appeared, my name was misspelt as Jeffel. The correct spelling is Jessel. **Jessel Harrison, Slimma Ltd, Woodstock Street, W1.**

Umbrella licence

How long will it take this Government to legislate on umbrellas? With the wetter seasons fast approaching, it is surely time a question was asked in the House concerning the necessity for a Test – to be followed by a Licence – permitting the use of the common gamp. Of normal height, I have suffered many times from hit-and-run carriers. Misplaced eyes, lacerated skull and torn ear lobes have left their scars. **Diana Cooper, Thurloe Street, SW7.**

Samantha's

I must tell you about my new club, which is opening about the end of October. It has an entrance tunnel, which will make you feel happy by the end of it! Inside, on the dance floor, are distorted mirrors which will make your partner all shapes and sizes. The lighting also gives strange effects, and, in the Fondue Bar, you will be treated to 1,200 pictures or happenings. In fact, it's all going to happen at Samantha's. **Louis Brown, Park Lane, W1.**

Beautiful building

People usually say that modern buildings are ugly and destroy the architectural harmony of the city. I agree about some, but not the Tower of Saint Giles Circus. I prefer its intricate relief, such a contrast to the flat surface of so many buildings. **C Bonan, 92, Antony, France.**

Oh, Bishop . . .

You say that the Bishop of Southwark has never heard of George Raft. This puts me in mind of the puddin'-headed type of magistrate who asks: "Who are these Beatles?" This Bishop might be with it somewhere but not right here. It is quite a reflection on a man who is here as one of our guide lines in this world. **Bill Marshall, Queens Gate, SW7.**

No incentive

We are always reading about young swinging Britain, and that she relies on its youth for the future, but one would never think so. Any incentive there might be to start out on one's own is successfully crushed. Nowadays a new company seems to be classed exactly like one that has been trading over a number of years. Surely something could be done in the way of taxation or allowances. **John Rowlands, Motcomb Street, SW1.**

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that's the clue you've been waiting for

THE BIG MATCH
that's the way you are going to dress for the autumn

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In the chair, the Honourable John Gilbey. In attendance, his men. In the bottles, his gin.

I make d....d sure my gin is the same from Tobago to Timbuktu'

The Honourable John Gilbey, April 12, 1966

THE HONOURABLE JOHN GILBEY is not a kindly Englishman. He tyrannises workers in 78 countries (wherever his gin is sold), dropping in unawares to sample the spirit that bears his name.

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